

SWORD OF WISDOM

MacGregor Mathers and the
GOLDEN DAWN

A MAJOR NEW BOOK FOR ALL
SERIOUS STUDENTS OF
OCCULT LITERATURE, WITH
NEW INSIGHTS INTO
THE HERMETIC ORDER OF
THE GOLDEN DAWN

ITHELL COLQUHOUN

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Sword of Wisdom

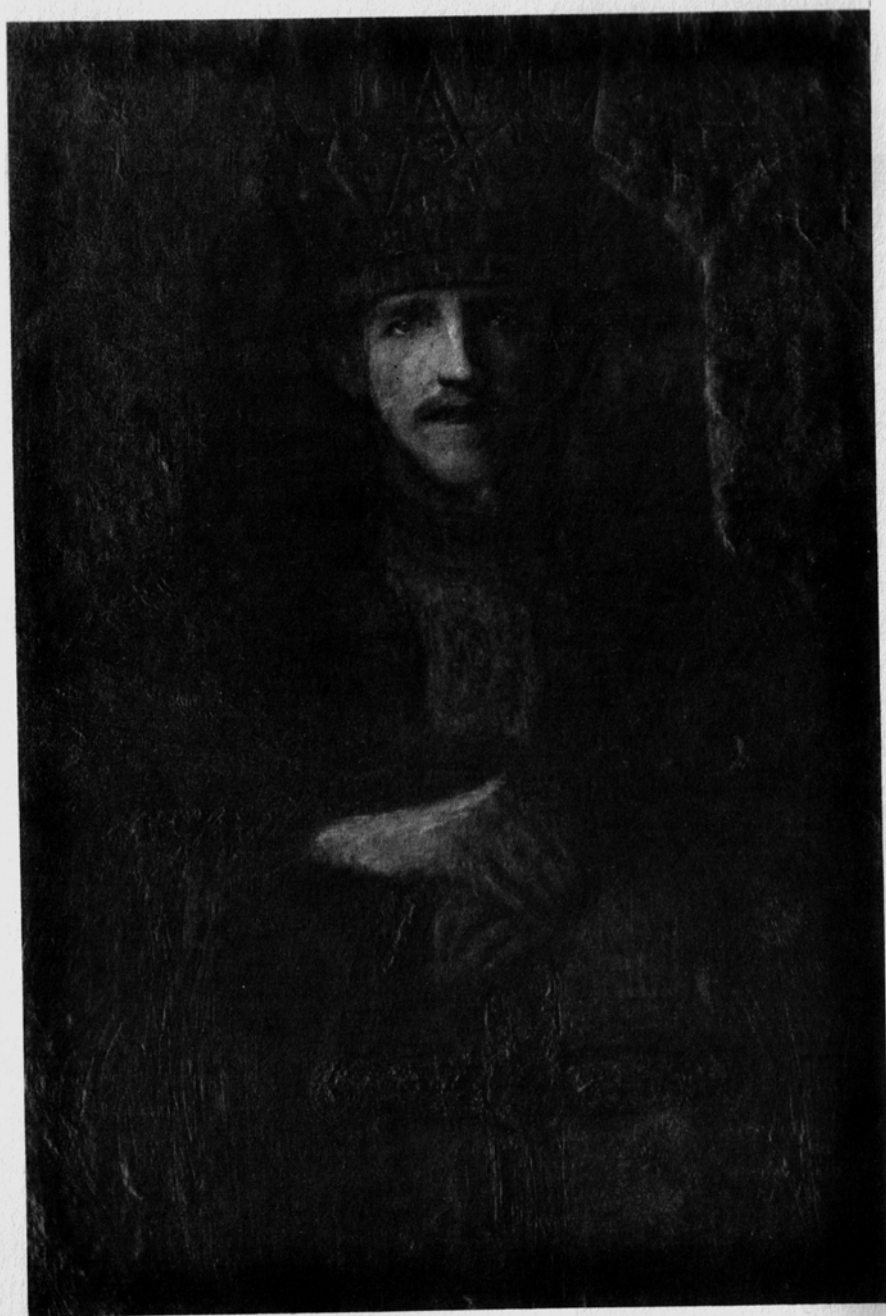
MacGregor Mathers
and "The Golden Dawn"

*' . . . les deux mains appuyées
Sur l'épée de la sagesse
En intimité avec les astres et les pierres
Amoureux des cavernes de l'homme
Du ventre de l'univers.'*

Du Haut de Montserrat
(*Georges Bataille et André Masson*)



G. P. PUTNAM'S SONS
NEW YORK



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Mathers in Magical Regalia, painted by his wife c. 1895. (Signed M. MacGregor
Mathers in lower right-hand corner.)

DEDICATION

To the MEMORY of the
HERMETIC ORDER OF THE GOLDEN DAWN
(Founded 1888)

Die Goldene Dämmerung
L'Aube Dorée
Aurora
'E 'Eos Chryse
Chabrat Zerech Aur Bocher

FIRST AMERICAN EDITION 1975

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My debt to my late cousin, E. J. L. Garstin, is apparent throughout the book.

In spite of all this expert help and my own efforts at accuracy, I can scarcely hope that no errors have slipped in. May I say that I would welcome factual information in any such cases?

by the same author

THE CRYING OF THE WIND (1955)

THE LIVING STONES (1957)

GOOSE OF HERMOGENES (1961)

GRIMOIRE OF THE ENTANGLED THICKET (1973)

CONTENTS

| | |
|-------------------------|---|
| <i>Acknowledgements</i> | 5 |
|-------------------------|---|

| | |
|---|----|
| <i>On the Portrait of Deo Duce Comite Ferro Poem by Ithell Colquhoun, 1970)</i> | 12 |
|---|----|

PART I. AUTOBIOGRAPHY

| | | |
|---------|-----------------|----|
| Chapter | I. Links | 15 |
| | II. Chiefs (1) | 23 |
| | III. Chiefs (2) | 32 |
| | IV. Images | 40 |

PART II. BIOGRAPHY

| | | |
|---------|-------------------------|-----|
| Chapter | V. Vestiges | 49 |
| | VI. A Sword: Fact (1) | 60 |
| | VII. A Sword: Fact (2) | 73 |
| | VIII. A Sword: Fact (3) | 83 |
| | IX. A Sword: Fact (4) | 96 |
| | X. A Sword: Fiction | 108 |

PART III. ORGANISM

| | | |
|---------|---------------------|-----|
| Chapter | XI. Roots | 117 |
| | XII. Regular Growth | 131 |

| | | |
|---------|-----------------------------|-----|
| | XIII. Legitimate Breed: | 144 |
| | Allan Bennett | |
| | Dr. Edward W. Berridge | |
| | Dr. John W. Brodie-Innes | |
| | Mabel Collins | |
| | Florence Farr | |
| | Maud Gonne | |
| | Annie E. F. Horniman | |
| | Sir Gerald F. Kelly | |
| | William Sharp | |
| | Alfred P. Sinnett | |
| | Dr. William Wynn Westcott | |
| | Dr. William R. Woodman | |
| | William B. Yeats | |
| Chapter | XIV. Dissident Spread: | |
| | From <i>Ahathoor</i> | 179 |
| | XV. Dissident Spread: | |
| | From <i>Isis-Urania</i> (1) | 190 |
| | XVI. Dissident Spread: | |
| | From <i>Isis-Urania</i> (2) | 199 |
| | XVII. Bend-Sinister Issue: | 209 |
| | Algernon Blackwood | |
| | Aleister Crowley | |
| | Dr. Robert W. Felkin | |
| | Violet M. Firth | |
| | William T. Horton | |
| | Arthur Machen | |
| | Edith Nesbit | |
| | Evelyn Underhill | |
| | Arthur E. Waite | |
| | Charles W. S. Williams | |

PART IV. LEGACY

| | |
|--|-----|
| Chapter XVIII. Magia | 243 |
| XIX. Enochiana | 254 |
| XX. Alchemia | 269 |
| XXI. Tantra | 285 |
| <i>Elegy on the Hermetic Order of the Golden Dawn (Founded</i> 1888) (Poem by Ithell Colquhoun, 1955) | 298 |
| <i>Index</i> | 301 |

LIST OF ILLUSTRATIONS

| | |
|--|-------------------------|
| Mathers in magical regalia | <i>Frontispiece</i> |
| Moïna MacGregor Mathers | <i>opposite page 32</i> |
| Mathers's birthplace | 33 |
| The church where he was baptised | 33 |
| Revd. W. A. Ayton's vicarage | 64 |
| The home of Mathers and his mother in the early 1880's | 64 |
| Rob Roy MacGregor | 65 |
| Horus—collage by Moïna | 96 |
| Nephthys—collage by Moïna | 97 |
| Aleister Crowley and his son, Gair, 1938 | 128 |
| Aleister Crowley with Lady Harris, 1941 | 128 |
| Florence Farr in the premiere of <i>A Sicilian Idyll</i> | 129 |
| Annie Horniman | 129 |
| Page from <i>The Kabbalah Unveiled</i> | 160 |
| Heading of a lecture by E. J. L. Garstin | 161 |
| Diagram of Celtic Divinities | 192 |
| Diagram of the Tree of Life | 193 |
| Two Inscriptions by Aleister Crowley | 241 |
| The <i>Rites of Eleusis</i> | 243 |
| Mathers's Birth and Death Certificates | 276 |
| King James IV of Scotland | 277 |

PART I

AUTOBIOGRAPHY

ON THE PORTRAIT OF
DEO DUCE COMITE FERRO

You come to me at the Solstice of winter you come
As a boat that reaches the nadir of night and turns
Helm to the east from south. For fifty years
You have lain in a painted coffin, a lumbered vault

I lift the lid, unwrap a silk swathing
And find no human skeleton but a sword
A transmuted corpse bequeaths to me this token
With garnet gleaming darkly at the cross

Mists of nacre film the Egyptian sky
And soon a dusky beetle will fly upward
Hawk-like, the hidden sun gilding his wings
And, lord of the two horizons, regain mid-day.

CHAPTER ONE

Links

I was a schoolgirl sitting on a lavatory-seat and leaning forward so as to see into the depths of an osier basket lined with newspapers. The closely-printed pages carried an article written by a young woman visiting an Abbey in Sicily and described the strange goings-on there. The director of the place was someone whom she called 'The Mystic' but did not otherwise identify; and his Abbey was far from being an ordinary monastic establishment. I stayed put until I had read through the two or three large pages, in spite of imperious rattling at the door.

When I came out of the bathroom my mother took my place there, and she too must have looked into the laundry-basket for she emerged later in a fury. How dared I spend so much time in reading filth? What was the use of a good education if I wasted my talents on preoccupation with the lowest of the low? And taking up the bathroom for twenty minutes while other people were kept waiting! On and on she ranted, though without actually mentioning the newspaper story, let alone explaining what she found objectionable in it. Did she feel guilty at having read and perhaps enjoyed it herself? I knew better than to ask, but my opinion of her intelligence sank to a new low.

What triggered off all this blatherskite? Betty May's *exposé* of the now-famous Abbey of Thelema, no less. The paper must have been *The Sunday Express* for some date in February or March, 1923; I gathered from what I read that the article was one of a series and I have since heard that there were three in all. I suppose the name of Aleister Crowley figured in some headline for I never forgot it, though I did not then know of his previous connection with the Order of the Golden Dawn, nor even of the existence of the Order itself.

This I became aware of a year or two later when I first discovered the prose works of W. B. Yeats. In his early essays, some of which were published as *Ideas of Good and Evil*, I found intriguing phrases like 'When I was with some Hermetists' or 'with some Martinists'; fascinating footnotes also to poems and plays, which both concealed and revealed a tradition of hidden knowledge—and I believe it was in one of these that I first came across the name of the Order. I tried to find out further details but without success. Meanwhile I studied all the alchemical texts I could lay my hands on; my first published work, *The Prose of Alchemy*, appeared in G. R. S. Mead's magazine, *The Quest*, while I was still at school.

It was not until I was living in London as a student at the Slade School that I made any headway. Through Mr. Mead's magazine I came in touch with the Quest Society, of which, when I joined, I was the most junior member—esoteric movements were not then fashionable with the young. Mr. Mead was President and usually took the Chair at meetings; in appearance he was a florid version of the Paul Verlaine statue in the Luxembourg Gardens. The Questers foregathered in two large studios at Clareville Grove, situated between the stations of Gloucester Road and South Kensington. This warren of studios was much tousled during the London blitz and has since been replaced by a block of flats. Then, one of the Society's studios did duty as a lecture-hall, the other as a lending library of occult books. The rent was subsidised by Mrs. Charlotte Shaw (wife of G.B.S.) who was a member though only an infrequent visitor. Her husband, I gathered, was not interested.

I began to pick up dark hints about the activities of certain (unspecified) members, of whom others were suspicious. The rumours centred round a third studio, situated beyond the one used as a library, and their chief disseminator was the librarian, a Miss Worthington. There were whispers about black magic, an even more emotive phrase at that epoch than it is to-day. The members were not all of Miss Worthington's calibre, however; they included Dr. Moses Gaster, the eminent Hebraist, whose youngest daughter was my contemporary at the Slade; Hugh Schonfield, whose scholarly preoccupations did not prevent his founding later The Mondcivitan Republic; Dr. W. B. Crow, Grand Master of the Order of the Holy Wisdom and author and lecturer on Traditional themes;

Margaret L. Woods, the Edwardian poet; Gerard Heym, the scholar and bibliophile and Edward Langford Garstin who was secretary of the Society, his Alchemical treatises, *Theurgy* and *The Secret Fire*, not yet published.

I had heard since childhood of a distant cousin called Eddie Garstin so one evening I summoned the courage to ask him about a possible kinship. We thus each discovered a hitherto-unknown relation, and in spite of a wide age-gap we became good friends. Edward was then sharing a flat with his widowed mother at 53, Bassett Road, W.10.; Dr. Felkin's dissident temple had been situated somewhere in this road, perhaps in this very house, and had persisted until the early 1920's at different addresses—though I knew nothing of all this at the time.

Edward was most kind in lending me books and I owe my first Qabalistic knowledge to his elucidation of *The Kabbalah Unveiled* by S. L. MacGregor Mathers. I always found his talk interesting, punctuated though it was by his mother's not-too-intelligent comments from the background. Their living-room furnished with pieces from more affluent days and gold-framed family-portraits was stuffy yet ill-heated. Edward had no regular job and devoted his energies to occultism—a labour which is 'neither paid nor praised' as Yeats reminds us. Divorced from his first wife, he found himself responsible, financially and psychologically, for his mother. As I was leaving them on one occasion he made a remark which I afterwards recalled with curiosity:

'I have an old friend in Chelsea: I'd like you to meet her sometime. I'm awfully fond of her and she's very much interested in our subjects'. (We spoke of occult matters as 'our subjects' so that we understood one another while leaving the profane—should any be within earshot—unenlightened.) Of course I answered that I'd be delighted; but Edward did not return to the project for some weeks.

I began to notice certain quirks of temperament with more attention: he sometimes wore an air of superior knowledge, as though he had come into a mental inheritance denied to others. He was fond of a mystery: careful to hint at the existence of a hidden source, he was equally careful to camouflage its nature. He could be dogmatic on points which, humanly speaking, seemed too recondite for dogma; and he would assert as truths what were to me fantasies or at best

speculations. His mother worshipped him, having complete faith in his judgment and general ability. Finally they both admitted that they were members of a secret society but forbade me to divulge the fact to anyone.

I asked them whether others who frequented the Quest Society were also members of this hidden group and was told that none of them were. (This was not strictly true, as I discovered much later.) On the other hand several of them knew of the Garstins's affiliation, and mutely disapproved.

'I hope you may become one of us some day,' I remember Edward saying. 'You see, we work largely with colour—as an artist, you would find it very much in your line.'

'I'm sure I would; I'm longing to hear more.'

'That's the difficulty: there is very little you can be told until you are actually initiated.'

References to their occult fraternity became more frequent in the Garstins's talk: phrases like 'We know from a certain source—' or 'There is a teaching to the effect that—' recurred, as did the mention of various enigmatic personalities: A.V. was one, 'the Baroness' another; and less often, 'the Secret Chiefs' put in a tentative appearance. Edward parried my questions with 'Later on you may know'.

Though we used to discuss the books we had read, the lectures we had heard at The Quest, the personalities we met there and other people whom the Garstins had known in the past or still knew, I felt that the undisclosed fraternity was the basis of Edward's life and, at one remove, of his mother's also. I remember the titles of several books which were constantly mentioned—or even recommended to my attention, as I recall, though one, as I afterwards learned, was an Order-paper. Besides *The Kabbalah Unveiled*, they were *The Book of the Concourse of the Forces*, *The Book of the Revolutions of Souls* (a Zoharic treatise on reincarnation) and the alchemical *Aesch Metzareph* (= Purifying Fire), a still more abstruse Qabalistic work. Such books were, I gathered, the kind of thing the initiates studied, and I must follow suit if I wished to prepare myself to join them. *The Kabbalah Unveiled* at least I have pored over from that time forward, and I possess a copy with Edward's erudite notes neatly pencilled in the margins.

One evening when we were dispersing after a lecture Edward

pressed a card scribbled with an address into my hand, asking me to keep the following Wednesday free for meeting a friend of his. He did not make it clear that this was the great friend he had mentioned some time previously and there was no opportunity to enquire further.

On the appointed day I sought the address in Elm Park Road, S.W. 10; I had some difficulty in finding it as house-numbers seemed oddly arranged—I think the one I wanted was 26. At last I was mounting the steps of a white Georgian façade and pulling at an old-fashioned bell. It was answered at once by a butler, lean, grey and smiling.

‘May I see’—I glanced at the card—‘Mrs. Evan Weir?’

‘Is she expecting you?’

‘Yes.’

‘Come this way, please.’

Immediately inside the door was a flight of stairs, rather dark; as we went up, the sound of lively conversation drifted down from a room above. I entered, conspicuous through my late arrival, my name announced by the butler. The Garstins came forward and introduced me to our hostess, then to a man of about Edward’s age and a stolid-looking girl rather older than myself. The man must, I think, have been Major Lewis Hall but I have no idea who the girl was. Conversation was general, and designedly trivial; there was no discussion of ‘our subjects’—to my surprise, for I now guessed where I was. I did not realise that this tea-party was the equivalent of the social week-ends to which candidates for promotion in the Services (and in some business-firms) are bidden—on the theory that people reveal themselves more completely when they don’t have to ‘do’ anything but merely to ‘be’.

The room (and indeed the whole house) had a peculiar atmosphere; the subdued, even sombre, colour of the walls and hangings contributed to this, though the arrangement was tasteful and designed to counteract spaciouly the oppression of a too-low ceiling. I judged that the furniture was good and I noticed one or two exquisite Eastern *bibelots*. The blazing fire contrasted pleasantly with the gas-stove at the Garstins’s flat which was always turned down to blue and gave out no heat; yet here the drawn curtains produced in me something other than a feeling of security. On the

walls hung dim and cloudy paintings in the style of G. F. Watts, now due for re-appraisal, which was not at that time to my taste. One was a large portrait of a man whom Edward identified for me as MacGregor Mathers himself—he always spoke with the greatest admiration of Mathers and his wife Moïna—and I think there were smaller canvases representing Adam and Eve, and an angel. In spite of the immaculate porcelain and silver of the tea-tray, over which the butler presided, I sensed the presence of inapprehensible cob-webs.

Mrs. Weir—as I shall call her—must have been close on sixty, her silkily-waved hair almost white though her skin was but little lined. A willowy figure in grey taffeta, her movements were graceful, but by contrast the timbre of her voice was harsh, and a sudden gleam would flash in her habitually-slow glances. Irony was missing from the dignified elegance of her manner. At one point she asked me: ‘Are you psychic?’ and I hesitated over some non-committal reply—I really did not know whether I was or not. After a while the man and the girl must have left and we got down to the object of my visit. Mrs. Weir explained that the Order’s teachings were given mainly through ritual—‘Beautiful, beautiful!’ interjected Mrs. Garstin—and I asked whether it was a Rosicrucian order. There ensued what Ronald Firbank calls ‘a busy silence’—no one could answer, since no genuine Rosicrucian may claim to be such. I mentioned Yeats and Mrs. Weir replied, ‘Ah, he is one of our rebels.’ Finally she passed me a sheet of hand-printed paper which I saw was a form of application to join the *A.∴O.∴ Lodge of the G.D. in the Outer*; it assured me that my O — n would contain nothing contrary to my civil or religious duties. I inquired what the O — n meant and was told it stood for ‘Obligation’, the Oath of Secrecy I would be obliged to take. Though I did not recognise it at the time, these abbreviations were a hangover from Freemasonic usage. I don’t think the actual words, Golden Dawn, appeared anywhere in the document, but one or two conditions of membership were set forth, one being that candidates must have reached the age of twenty-one. The most important was that they ‘must believe in the Gods, or at least in a Supreme Being’. It struck me that this phrasing gave more importance to the former than the latter—as a natural Animist, I had no quarrel with this order of precedence but I could not

definitely declare myself a believer in either. I said I was open to conviction and signed my name in the space provided. Mrs. Weir promised to place my application before the Secret Chiefs.

About a week later I received a single-line note from her telling me that my candidature had not been approved. I showed this to my cousin at the next Quest meeting: he of course was already informed and seemed not only sorry but embarrassed. He had counted on my acceptance and could give no reason for my rejection except that I was not yet 'ready' for the Order. He had told me before that there were those who, though unknown to me, knew me better than I knew myself. I was intensely disappointed that They had turned me down.

Aside from possible Secret Chiefs, the obvious explanation is that Mrs. Weir did not take to me—no doubt I was naïve and my crude attempts at intellectual honesty may have seemed to her misplaced. A woman of her age can find it difficult to accept someone much younger, particularly another woman. Later I heard gossip to the effect that she preferred to surround herself with men, though how true this was I cannot say. Again, she may have felt that I was rather too pleased with myself: my talent was already recognised as one of the most original of my generation at the Slade; and though I refrained from snide remarks about Victorian painting, I certainly thought I knew what art was about. Yet I do not believe these explanations cover the ground: if she had wished to refuse me on her own judgment there was no need to produce the application-form at all. I believe she wanted to give me a chance but may not have been free to decide the issue.

I think Edward must have made a contact with the *A.:O.:* Lodge soon after it was established when he was demobilised from the Army after the 1914–18 War. Whether the contact was direct or through Mrs. Weir or someone else I don't know, but I do know that the break-up of his first marriage while he was away on service left him almost without means as his wife was a compulsive spend-thrift. Perhaps he turned to occultism on an emotional rebound: at one period I believe he hoped to marry Enid, Mrs. Weir's adored daughter. These three were, as far as I know, the only members to reach the Grade of $7^{\circ}=4^{\square}$, unless Margery Stuart Richardson, Mrs. Weir's niece, did so later. By the time I met him he had become a

painstaking student of the Mysteries living in modest fashion, his whole energy devoted to Order-work and his own researches. He and his mother followed a vegetarian *régime* without alcohol, combining asceticism with economy. However, the cast of his mind was by nature sceptical and he gained a living (when he did so) by various business-enterprises: he was also an excellent *chef* and had been a champion ballroom-dancer, partnering the prodigal wife; he was not, outwardly, a 'spiritual' type at all.

Though I continued to visit my cousins from time to time, a cloud or rather a mist seemed to have chilled our relationship. Once Edward had pressed me to borrow his copy of a rare alchemical text, a translation of the *Physio-Philosophy* of Laurenz Oken, I think, or it may have been the unpublished *Manual Process*—which, as I heard later, Dr. Wynn Westcott had allowed a few early GD members to copy. Whichever it was, when I later asked for it, he denied ever having had such a work in his possession, though my own eyes had seen it on his shelves.

I never penetrated to the studio beyond the library at Clareville Grove.

CHAPTER TWO

Chiefs (1)

I hesitate to dismiss my rebuff with a common-sense explanation because one night, soon after my visit to Mrs. Weir but before she told me of its outcome, I felt a strange sensation as I was falling asleep. Long afterwards I used it as basis for a description in my Gothick novel, *Goose of Hermogenes* (1961), so I cannot do better than quote from this:

‘... as though someone were exploring me, not physically but on some less palpable plane; or trying to influence me by acting directly upon my will without the normal media of words or other suggestions. Once, the impression of psychic attack or invasion was so strong I needed all my force to resist it. None the less, my will was instinctively set on resistance, since I felt that unless I succeeded in this I should be irretrievably swept away. A kind of paralysis descended on my limbs as I fought; and so much energy was drained from my physical form that I found myself for some while unable to stir.’

The only modification I would make to the above is to leave out the word ‘attack’ though I think it fair to retain ‘invasion’. I felt neither fear nor hostility towards the influence, whatever it was—I suppose, because it was not antagonistic to me, only searching. It seemed impersonal: can I call it a *grey* influence? I had no impression of an individuality behind it though I do recall something like an ‘interior’ sound or distant vibration. Henceforth I will call it the Power of Y. Oddly enough, I did not immediately connect it with the A.:O.: or its Secret Chiefs: only after receiving the note of refusal did I begin to do so. Before that, I had scarcely taken the Secret Chiefs seriously.

Why did I not confide this experience to my cousin and ask his advice? I don’t know! Perhaps I was afraid of being told that I was

always imagining things and this was one of them; artists grow all too familiar with remarks of this kind, and Edward could be drily sarcastic on occasion. Whatever my motive for silence, I said nothing to anyone.

Not long afterwards, to the chagrin of Miss Worthington and many other members, Mr. Mead decided to disband the Quest Society and devote his remaining days to Spiritism. These were not many: he removed to the Channel Islands—in the steps of Victor Hugo?—and died there after a year or so spent in communing with his supposed Chinese sages. The library was sold and the lease of the studios given up; Edward started a small group called The Search Society but it was only a shadow of the parent-body. I was a member of it until I left the Slade, once addressing it on 'The Connection between Blasphemy and Mysticism'; thereafter I went abroad for further studies and lost touch with the Garstins and their Searchers.

It was some six years later, after I had returned to London and set up my studio there, that I again encountered the Power of Y. The couple living next door to me, whom I will call Jack and Margot, spoke much of a teacher-cum-healer whose ministrations they found helpful: he bore the rather too poetic name of Meredith Starr. I did not then know (nor, perhaps, did they) that this was the pen-name, now used for all purposes, of one Herbert H. Close who had been associated with Aleister Crowley on the editorial board of the *Equinox* in 1912; some verse of his had appeared in its No. VII when he must have been a very young man. I remember Jack telling me that in a book of Meredith's poems the affectionate dedications had been scratched out—as, no doubt, had their originating friendships. Crowley figured among the latter: *Superna Sequor* was Mr. Close's magical motto in Crowley's dissident Order of the *Argenteum Astrum* (= Silver Star).

I have not discovered whether Meredith was, before his association with Crowley, connected with the GD or any of its other dissident offshoots. In any case my neighbours did not present him as an occultist but rather as a free-lance psycho-therapist, someone who could 'sort one out', help one to 'find oneself' and generally disentangle the knotted skeins of personality. They urged me to consult him and I agreed; this entailed going to stay at Frogmore,

his house in the country. Here he could observe one in day-to-day conditions; Jack and Margot spent most week-ends there, sometimes also weeks at a time, together or separately.

The basic formula for such establishments is a simple one: get hold of a large house and garden, also a biddable and industrious wife and/or a selection of concubines with similar qualities; then collect disciples of both sexes willing not only to pay for their keep but to work for it. (You recommend work in house and garden for its therapeutic value, but it also saves you the expense of employing staff.) The formula was used successfully for a number of years early this century by 'Monsieur Gurdjeff' at Fontainebleau; by Crowley (more briefly) at his Abbey of Thelema, Cefalu, in the early Nineteen-Twenties and by P. D. Ouspensky in the 'Thirties, when he occupied at least two different properties in the Home Counties. To expand the cynical remark that 'behind every Western teacher is a boarding-house or a brothel', I would put Meredith and Ouspenski into the first category; but if the reports of inmates are exact, there were at least elements of the second *chez MM.* Gurdjeff and Crowley.

Meredith appeared to have made a fair start at putting his version of the formula into practice. On a chilly November day he and Jack met me with a battered car at the station nearest to Frogmore. Meredith's head was larger than one would expect from his slight build, and bald except for a rim of dark hair at ear-level; his skin was of a waxen hue, his eyes large and blue-grey. Without the fixed stare of the pseudo-occultist, they were still his most striking feature.

Frogmore proved to be a red-brick gabled house set on sloping ground; the atmosphere of the demesne at once struck me as gloomy, the interior no less so. The dining-hall was sombrely pannelled and almost without illumination; we all sat at a long table with Meredith at the head. The diet, strictly food-reform, was far from being the delicious fare that vegetarian food can and should be: I remember a tasteless soup with something like barley-kernels in suspension, also whole cooked cabbage-leaves like dark linoleum. Why these could not have been chopped up, seasoned and served with an appetising sauce I don't know: perhaps that would have destroyed their virtue? The catering and household management were in the charge of Mrs. Starr and her sister, kind and hardworking souls who

probably had to make do on a meagre budget that would test the most expert of cooks. Nothing much filtered through to them from Meredith, I imagine. There were also several semi-permanent residents, all more or less neurotic, who helped and no doubt were helped in their turn.

New arrivals as a rule spent their first day in bed—for complete relaxation, as Meredith explained. Every day, at early morning, noon and evening, an hour was devoted to meditation when all members of the household as far as practicable retired to their rooms and lay on their beds with rug and hot-water bottle. Heating did not rise above the ground-floor, there was no means at all of warming the smaller bedrooms and candles provided their only lighting. Jack, as a long-term resident, had been assigned one or two small attics, still more austere, over the old coach-house.

My room was cold, cramped and shabby; when later I described it to Margot, '*Very simple*', she murmured with a far-away look. But is it simple when all water has to be carried, the lavatory is a long way down a spooky corridor and the only warmth comes from hot bottles? Is an earth-closet in the garden that has to be emptied periodically really simpler than main drainage? Or rather, does not the absence of mod. cons. make for *less* simple household-running than if things were arranged with a little common sense? I suspect that to-day some hippie-girls, after enthusiastically integrating themselves with a commune, learn this same fact the hard way. Life may be simple for their men if these do little but discuss what they call philosophy, but how about the women? To keep even relatively warm, clean and fed in primitive conditions is more difficult than in 'squarer' surroundings. (Incidentally, how far out-dated is much hippie ideology when it comes to considering women as human beings! Or failing to consider them at all.)

However, I had only come for a week-end and I duly spent the first day in bed. During the meditation-hours, my mind predictably wandered, but, as Meredith suggested, I brought my attention back to the idea of relaxation. He came round to see how one was getting on, and gave advice in his usual quiet tones as he sat on the sagging bed. I had little to report. At the evening period he did not visit me—not, at least in person; but when the brief daylight had faded I felt once again the onset of the mysterious Power of Y. It was recognis-

ably the same sensation though less intense, as that which I felt when I was examined for membership of the *A. : O. :* I stood aside mentally, watching, but nothing more happened. The force was gradually withdrawn or dispersed and I returned to normal consciousness and finally fell asleep.

Next day I was allowed to get up and dress; and when the time for midday meditation approached I did not fancy mounting again to my comfortless room. Instead I retired to Meredith's study, the only pleasant room in the house. Couches were set on either side of a blazing fire and protected from draughts by a screen; here I settled myself, having selected a translation of *Axel* by Villiers de l'Isle Adam from a fascinating bookshelf. I was looking for Yeats's favourite quotation and speculating on how best to declaim it: 'As for living, our *servants* will do that for us!' or, 'As for living, our servants will do that *for* us!' when Meredith slid through the door.

'Ah, but why are you not in your room? It is after twelve o'clock.'

'It's cold up there; can't I meditate where I am?'

'Well, perhaps just this once, until you become used to our routine. But no books, I'm afraid; just relax, do nothing with your mind, as I've said before.'

'You said I could consult your library.'

'Later!' he replied, gently closing *Axel* and replacing it in the book-case before departing on his rounds.

Presently Jack also looked in and seemed dismayed at my presence. Was meditation sometimes conducted *à deux*? Otherwise, why wasn't he in *his* room? I never knew.

I can't be sure whether, with the evening period of relaxation, I experienced the mental visitation once more; but if so, it was with a much fainter impact. After this, it did not occur again; and I did not discuss it with Meredith any more than I had with Edward—in the present instance, I suppose, for the good reason that I did not trust my mentor. Nor did he refer to it, but he did suggest a little work in the garden. I answered that I felt unequal to this; after all, I had come for a rest and had brought no clothes suitable for land-work—my transparent stockings and town shoes being particularly inappropriate to Frogmore's dank paths and shrubberies. However I did make a little tour of the demesne and most depressing I found

it: apart from neglect, the place exhaled a House-of Usher-melancholy. In a remote corner was some kind of disused well or deep pit where, I imagined, anything might have happened.

I left after the week-end, Meredith encouraging me to come again for a longer spell (if that is the right word). I did not do so; some months later he wrote telling me that I must face up to my problems and the sooner the better. While I did not dissent from this, I did not think he could help me and I resented his hectoring tone, though not his opinion of me as retailed afterwards by Margot—that I was ‘a hot-house plant’. This I regarded merely as a glimpse of the obvious. She also told me how she had complained one day to him of an excruciating headache, like a tightening band; his reply had been: ‘I *don’t* like using such methods, but sometimes they are needed to make you grasp a point.’ I guess now that he wrote to me in a state of desperation owing to lack of clients. Later, even Jack and Margot became disillusioned with him: Frogmore had been given up and he was settled dingily somewhere in North London, spending all his time on football-pools.

Later still I ran across his trail in Cyprus where the police were keeping an eye on him; there was some scandal concerning a young girl who had consulted him as a patient but got more than she expected. However, no charge was preferred against him; it is fair to record that some people there were impressed by him and benefited from his treatment. What happened to him after I left the island (where I did not seek him out) I have no idea. I suspect that Frogmore was his high-spot; and as I see things now, his main interest to amateurs of the esoteric lies in his possible link in the chain of evidence for the activity of the Secret Chiefs.

A forward leap of more than ten years brings me to the post-war period and a renewed desire to contact the Golden Dawn. Though I met up again with Edward Garstin, he could only tell me that the *A. : O. :.* has been dispersed on the outbreak of hostilities in 1939 and its temple-furniture destroyed at the instance of the Secret Chiefs. Mrs. Weir had grown very old and he did not recommend my trying to see her. As she had not been too helpful before, I failed to insist—mistakenly, as I now recognise. In Edward’s opinion (and hers, as passed to me by him) there was no genuine initiatory group operating at that time in London.

So I began to look around for myself and made contact with a young couple then running a British branch of Crowley's *Ordo Templi Orientis* (=Order of the Temple of the East).^{*} During the following year or two I picked up a good deal of theoretical knowledge from them and the reading-course they suggested. Group-ritual formed no part of the early stages; and the set-up came to an end sudden and soon. I have heard at least three versions of the cause of its cessation but as I do not know which, if any, is the correct one I will not detail them here.

Then Gerald Yorke suggested that I try the Society of the Inner Light; Edward had no very favourable opinion of this sodality but some friends of mine, Rupert and Helen Gleadow, were members and found it satisfying. They kept a watching brief on my progress once I had applied to join. The first step was an interview at the Society's headquarters in Bayswater with the Director of Studies, Mr. R. H. Mallock. From him I learned that admission was only granted to candidates successfully completing a tripartite Correspondence Course; this I accordingly began in 1952.

Relationships were strictly postal: beyond Mr. Mallock, I met no members except a friend of the Gleadow's, Gerald Gough, who acted as Librarian. The front door was sometimes opened by a Mr. Creasy or a Miss Lathbury, who may have been among the privileged few allowed bed-sits. at headquarters. I never met my supervisor, Mr. Ernest Bell, who wrote comments on my fortnightly answer-papers, my meditation-record and the essay I was required to submit at the end of each section. All went well until the third essay when some phrase of mine caused Mr. Bell to consult the Director of Studies. Mr. Mallock in his turn passed the paper up to the Warden who wrote prohibiting me from further work.

What had I said to flutter the dovecot or alternatively, stir up the snake-pit? Only hinted at discrepancies between the world-view of the Qabalah (even as interpreted by Dion Fortune) and that of her treatise *The Cosmic Doctrine*, which owes something to certain strands in Mme Blavatsky's teaching. In the Inner Light's Correspondence Course these two were uneasy bed-fellows, where phrases

^{*} This temple was not that of King Solomon, though the fraternity originally had Masonic affiliations, but probably commemorated the Hindou fane where its founder, Karl Kellner, studied the elements of Tantrism.

like 'the Solar Logos' jostled Hebrew terminology. That there was not only a clash in the signs but also in the signified things seemed to me obvious and was at least a tenable opinion, so I protested at my summary dismissal. The Gleadows were upset and told me that poor Mr. Bell had been almost in tears over 'one of the best students he had ever coached'. Someone must have smoothed things over because Mr. Mallock summoned me to a further interview, but he was not present at this and I was left to confront the Warden, Mr. A. Chichester, alone.

As soon as he entered the room—after the statutory twenty minutes' wait—the words 'spoiled priest' rose in my consciousness: I could almost see the black folds of a *soutane* flapping round his ankles. (Sure enough, he remarked during our ensuing talk that he had studied at a Jesuit college on the outskirts of Dublin.) He was a pallid blondish man in early middle age, of some spiritual or should I say psychic power, capable of obsessing one if he had a mind to it. He proceeded to read aloud some passages from my offending essay in a tone of condescension intended to rile me; I patiently clarified my meaning where he seemed to have missed it. I mentioned that my supervisor could only answer run-of-the-mill questions on the Qabalah, anything technical tending to floor him.

'Ah, the Qabalah is vague.'

Mr. Chichester went on to disparage the system so much that I asked why he included it in the course at all, and was told 'Dion Fortune liked it'. I was astonished by these answers: if the Qabalah is not to your taste you can reasonably attack it on several grounds, but vagueness is not one of them. More apt would be a charge of over-precision, an obsessive attention to detail. I could see that he understood little of the subject and cared less; however, having come thus far and knowing of no other approach to GD teaching, I persisted in my application.

'What is your motive?'

'Enlightenment.'

'Why do you want enlightenment?'

'I need notice of that question. 'It's never occurred to me to query the fact that enlightenment is valuable for its own sake.'

We finally agreed that I should go on to the Threshold Course, administered by Mr. Mallock; and this I did. I do not think I could

have come through it less well than the average candidate, but at its close he wrote that while my work was considered 'adequate [!] on the mental level', I was not at present suitable for initiation. He advised me to wait a year, promising to re-open the question after the next Vernal Equinox.

It was a month or so after that date the following year and I began to wonder whether I should hear from the Inner Light, when one night I felt again the onset of the Power of Y, though this time with lessened impact. A few days later Mr. Mallock wrote suggesting that I repeat the Correspondence Course from the beginning: I sensed at once the bloodless hand of the Warden who, by setting me a Sysiphus-task, ensured that the onus of refusal would pass to me. I answered that, having completed the early sections to the satisfaction of my supervisor, I found the suggestion unconstructive. Finis.

No doubt Mr. Chichester had decided at our interview some eighteen months earlier that he did not want me as a member, and would ultimately have barred my entrance no matter what I did. Mr. Mallock was no more than a mouthpiece for him; Mr. Bell, not even that. Yet perhaps he took my criticism of incompatibles to heart, since I gather that in recent years the Society has dropped the Qabalah; and of its former choice of three 'ways'—the Hermetic, the Dionysian and the Christian—it now offers to its initiates only the last, thus achieving at least some consistency.

CHAPTER THREE

Chiefs (2)

Who were (or are) the Secret Chiefs? Certain members of the *A. : O. :* claimed to be in touch with Them, as I have described; for instance, They were said to make known Their wishes through Mrs. Weir, Imperator of the Order. Her authority was derived in direct line from Mathers—her immediate predecessor in office and connecting-link being his widow, Moïna.

Meredith Starr did not speak of the Chiefs, as far as I heard; but he had been a disciple of Crowley who was always talking about Them, claiming among much else that They had inspired him since 1904 when one of Them dictated to him the script of *Liber AL vel Legis* (= The Book of the Law).

The Society of the Inner Light did not call Them Secret Chiefs, preferring the Theosophical term Masters: the Correspondence Course made frequent allusion to Them under this name and students following it were enjoined to make a salutation to Them every day at noon. Another dissident offshoot of the GD, the Order of the *Stella Matutina* (= Morning Star), stated at one period of its history that it had made a contact with some 'Sun-Masters'; personally, I distrust any such beings unless balanced by Moon-Mistresses, and I say this without flippant intent.

Is such a concept as that of Secret Chiefs necessary to account for the experiences I underwent? Would it not be enough to posit some psycho-physical power (I have already called it the Power of Y) as yet not understood by the profane but manipulated by an individual or a group instructed in the appropriate technique? I can only reply that on the occasions when I felt its force it was set in motion by or through people who could lay claim to some link, close or distant, with the Secret Chiefs of the GD. In the first example I gave, these people could be Mrs. Weir or (less likely) my cousin or some other



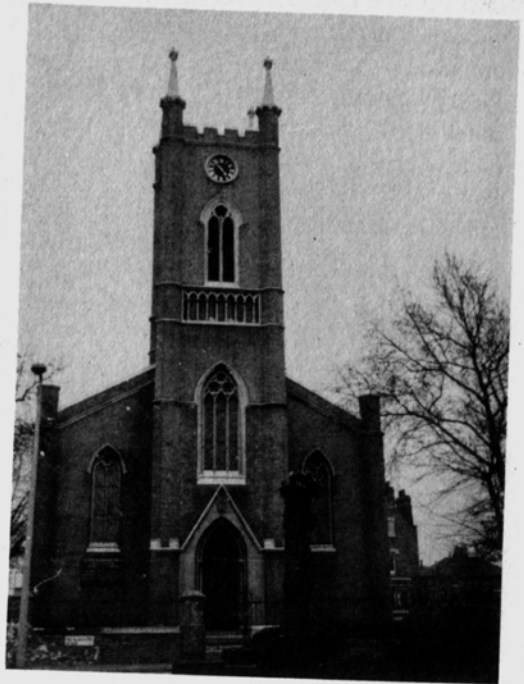
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Moina MacGregor Mathers, c. 1895.



108 De Beauvoir Road, London, N.1 (formerly 11 De Beauvoir Place, West Hackney). Mathers was born in the centre house, 1854.

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St. Peter's Church, De Beauvoir Road, where Mathers was baptised.

member of the *A. : O. :*; in the second case, Mr. Starr himself; and Mr. Chichester, perhaps with some associate, in the third.

How far distant, in terms of 'material' space, can the exploratory Power of Y extend? Not very far, from what I can tell: in my first instance, from Chelsea to Bloomsbury; in my second, from one room to another in the same house and in my third, from Bayswater to Hampstead. At the same time it is arguable that if such a power can be projected over a distance of five miles it should be capable of extension to fifty or five hundred, spatial limitations not obtaining in the relevant 'dimension'. I can only say that as far as I can discover it does not do so; its virtue rather tends to diminish with distance, like that of light or heat.

Exactly how did it work in the cases I have cited? Plainly, it did not require the shamanistic magical link between agent and patient necessary in most primitive systems, such as hair, nail-parings, blood, saliva or at least something habitually worn on the person. Nor did it need the 'willing suspension of disbelief' on the side of the passive participant which accompanies the working of obsessive fascination. I have been on the receiving end of this latter at least once and can testify that the symptoms are very different from those produced by the Power of Y. This also differs from a phenomenon I call psychic dive-bombing, a phrase I coin to indicate the sensation as felt by the recipient. (I have no reason to ascribe either of these esoteric capers to action on the part of Secret Chiefs.) Nor does the Power of Y resemble the type of astral projection as usually described in occult literature, with its concomitant visions of vague or exotic figures and sound of echoing voices—the apparitions of the *Skin Laeka* in Bulwer-Lytton's novels are a classic instance. The main impression made by the Power of Y is its impersonality—it is essentially undramatic; and because it does not accord with any of the foregoing categories I have minted a new term to identify it.

In a letter to Lady Gregory, Yeats recounted how 'our thaumaturgists'—those of the *Isis-Urania* Temple—had employed a technique to summon a certain *Soror* for the purpose of discovering what Crowley was doing to her. For some time I took this to mean that they evoked her 'subtle body' to visible appearance in the course of a ritual and then questioned it; later it occurred to me that a more direct method might have been used, namely, the praxis to which I

was myself subjected. Ellic Howe in *The Magicians of the Golden Dawn* (1972) reinforces this idea: his quotations from documents unavailable to other students give one the impression that 'astral examination' and 'astral judgment' were standard practice in the heyday of the GD for vetting both postulants and members aspiring to the Second Order. It seems that such methods were still in force long afterwards and may be so, to this day.

Where did the *Isis-Urania* thaumaturgists learn the technique if not from veritable Secret Chiefs? And if such penetrative intuition is capable of exploring the inmost self of another to determine his suitability for training or his level of spiritual advancement, are other GD notions about the Chiefs and their powers, delegated or direct, wholly fantastic? For example, that of 'a stream of power, set in motion by the Divine Guardians of our Order', or the disciplinary menace of a 'Current of Will . . . whereby I may fall slain or paralysed' . . . The Neophyte Ritual warns:

'They travel as upon the Winds—
They strike where no man strikes—
They slay where no man slays'

What would have happened if I had not resisted the Power of Y but given way to it? Trance? Coma? Obsession? Inanity? Death? And/or, Light-in-Extension? Who knows? I can only say that in moments of crisis one finds one's True Will without looking for it: one is-and-acts instantaneously, intention and its fulfillment fused. I am unrepentant as regards my attitude in second and third instances, but on the first occasion I may have missed something through lack of co-operation. One cannot blame the Secret Chiefs for not sowing in stony ground—but equally one cannot blame the ground for being stony at a certain geological stage. One can only hope that subsequently a soil matures from it.

Occult groups never describe their Secret Chiefs—who are, above all, secret. Neither the *A.∴O.∴* nor the Inner Light attempted any verbal substantiation for their existence: statements about Them were few, and those were assertions rather than attested facts or even speculations. Crowley, on the other hand, in commenting on *Liber AL*, sought through prolonged mental contortions to convince

his reader that this script was produced by a supernatural agency. Even he does not give details of Their nature or organisation and his explanation of the phenomena he records is by no means the only one possible.

Mathers's evidence on his Chiefs, set forth in his Manifesto of 1896, has been quoted so often that it is becoming almost hackneyed. So, apart from calling attention to its desperate sincerity of tone—whatever he was doing, he was not deliberately inventing and he shows no trace of a wish to deceive—I will do no more than refer briefly to its content. According to this testimony, They are human beings with physical bodies but possessed of super-human powers and able to function on planes subtler than the physical. They radiate vitality—even to a frightening degree: while Mathers's description reminds one of the entities whom Yeats used to encounter in vision and whose glowing complexion made even the healthiest human skin look sickly, the Secret Chiefs have a still greater charge of power.

According to a later GD tradition they were a Greek, a Copt and a Hindou—the last-named less influential than the others, presumably. In the Adeptus Minor ritual, the names of the 'Three Highest Chiefs':

'Hugo Alverda, the Phrisian . . . (who sounds more Spanish or Moorish than Danish)

Franciscus de Bry, the Gaul . . .

Elman Zata, the Arab . . . '

are said to be inscribed on the scroll held by Christian Rosenkreutz himself as he lay in the Pastos. These names do not occur in the *Fama* or the *Confessio* as reproduced in *The Rosicrucian Enlightenment* (1972) by Frances A. Yates. The Belgian family of de Bry founded an engraving and publishing business, later transferred to Germany, which specialised in works of a Rosicrucian cast or Palatine connection: there may well have been a Franciscus in the family at some time. Hugo de Alverda (or Alvarda) figures in Comenius's *The Labyrinth of the World* (1631) as *Praepositus* to a group of sages, his age being given as 562; the pamphlet *Fortalitium Scientiae* (1617) is attributed to him. I have found no trace of Alman Zata beyond the Adeptus Minor ritual. Are these the *magical* names of a Greek, a Copt and a Hindou or were Mathers's Chiefs as distinct

from those of the GD as the latter were from Blavatsky's Mahatmas?

In Vol. II of *The Golden Dawn*, Israel Regardie points out that the immense ages ascribed to the members of this trio at their death would suggest possession of the Elixir, enabling Them to use Their physical bodies as long as They had need of them. The history of the Order's origins sketched in the course of the same Ritual hints that They finally abandoned these bodies at some date before Christian Rosenkreutz (b. 1378) founded the Order.

Ellic Howe cites the Parchment Roll which listed the members of the GD's Second or Inner Order, that of the *Rosae Rubrae et Aureae Crucis* (= of the Red Rose and Golden Cross), as beginning with the signatures or rather magical mottoes of three Chiefs: *Lux Saeculorum*, *Lux Benigna* and *Lux in Coelis* (= Light of the Ages, Kindly Light and Light in the Heavens). Anyone who has seen Goethe's *Faust* performed in its entirety will be reminded of the three Sages who figure in the final scene—*Pater Ecstaticus*, *Pater Profundus* and *Pater Seraphicus*. Dr. Wynn Westcott, whom Howe suspects of forging these signatures, may not have known enough German to tackle *Faust* in the original but he might have studied Bayard Taylor's version published in 1871, or one of the several earlier translations into English by other hands. It is well known that Goethe underwent some kind of initiation in his youth and his image of these sages, drawn from the same archetypal source as that which supplied the founders of the GD, is the nearest most people will come to a representation of Secret Chiefs. Westcott's three-fold Light is a truth seen from the Mystic as distinct from the Magical (or occultist) viewpoint—was not the founder of Hermetism called Trismegistus? If one feels inclined to query the exclusively masculine nature of such triads, the answer may be found earlier in the drama when Faust visits the mysterious realm of The Mothers—surely there were three of them?—entities at least as powerful as these Fathers, a Triple Goddess foreshadowing a triple God (or at least, demi-god). The Mothers are then subsumed into the figure of the *Mater Gloriosa* who, resplendent in scarlet, white and gold, dominates the final tableau, Faust himself having taken on her name and become 'Doctor Marianus'.

Some have regarded the Secret Chiefs as no more than examples of the Archetype—Jungian, as the Wise Old Man or Freudian, as

the Father-figure—given undue prominence by a neurotic personality or neurosis-activated group. They may be related to such archetypes but do not solely consist in such: they are accepted as psychologically valid because they can, if the need arises, externalise themselves into entities perceptible to human consciousness, or even manifest themselves as human beings. Thus the triad of *Imperator*, *Praemonstrator* and *Cancellarius* which should govern every GD Temple ideally reflects a triad of Chiefs on the inner planes. Such a human temple-triad might meet in convocation when required to examine and report on a prospective candidate and, assuming their Secret Chiefs as god-forms, project their Power of Y on the absent postulant.

Moïna Mathers stated that her husband was commissioned by his Teachers to found an occult school at about the date of his first edition of *The Kabbalah Unveiled* (1887). At this epoch he was under the direction of Dr. Wynn Westcott, then Supreme Magus of the *Societas Rosicruciana in Anglia*, but it could scarcely have been Westcott who in 1891 ordered him 'to transfer his occult centre to Paris'. If it were the GD Chiefs, Their command may have been given him for the common-sense reason that, since They resided at Paris in the physical sense, communication would be easier for both parties if Mathers settled there too. Paris would thus have been Their 'retreat', using the word in its Theosophical sense of a physical location chosen for indwelling by a being possessed of super-physical powers. As the (Theosophical) Master Hilarion is reputed to have his retreat in the Nilghirry Hills of South India, so the habitation of Mathers's contacts was located in the Bois de Boulogne. This is why he chose a house—87, Rue Mozart—in the adjoining district of Auteuil although this modish quarter exacted a rent beyond his means. Even after he had exchanged it for the Buttes Montmartre he seems to have hankered after his former abode, since he returned to the neighbourhood early in the 1900's, living first at 4, Rue de la Source, Passy, and then at *La Celle-Saint-Cloud* (S. et O.). After returning from his London sojourn he lived for a while at Saint-Cloud around 1912, and he finally settled in the Rue Ribéra in the 16° *Arrondissement*, again near the Bois de Boulogne.

Dr. Serge Hutin in his edition of *Les Noces Chimiques de Christian*

Rosenkreutz (1973) identifies the fabled Damcar, headquarters of the Secret Chiefs, with a city of the Yemen. He brings forward no evidence: its location may have been (or still be) among the Zaidites of Saada; or in Zebed, home of geometry, whose *medresa* is a sister to Al Azhar, the School of Wisdom in Cairo; or with the small community of Ismaelis in Djebel Harraz, San'aa. In any case the statement highlights the affinity between much GD lore and traditions of Islam.

Why should geographical location have any importance in matters independent of time and space? Obviously, in considering the Absolute it can have none, the source of all being without qualities; but here it is a question of a mid-world between manifestation and the inapprehensible; and all experiment—to say nothing of mythology and folk-tradition—indicates that some places favour its workings while others do not.

Moïna told Yeats that one of her husband's Teachers was a man of Scottish descent resident on the Continent whom she had known only by his magical motto—with the initials *E.L.S.* (= *E Lux Septentrione*, Light from the North?). None of the Chiefs revealed their mundane names to the Mathers's. This one, who had some contact with Kenneth Mackenzie, possibly when the latter visited Eliphas Lévi in the Paris of the early 1860's, was not one of the Highest Chiefs but someone less august, a messenger of Theirs, perhaps. Mathers nowhere states that his Chiefs numbered only three nor that They invariably used masculine bodies. He implies that there were at least several of Them, and that some appeared to be in young maturity and some in old age.

When René Guénon wrote that similar influences stand behind all the occult movements of the last hundred years in Europe, 'which their leaders know nothing about, being themselves the unconscious tools of a higher power', was he expressing in less vivid words what Yeats wrote in *The Double Vision of Michael Robartes* with a clear notion of the formidable character of his theme?

'Constrained, arraigned, baffled, bent and unbent
By these wire-jointed jaws and limbs of wood,
Themselves obedient,
Knowing not evil and good,

Obedient to some hidden magical breath.
 They do not even feel, so abstract are they,
 So dread beyond our death,
 Triumph that we obey.

The tradition in Europe of *Supérieurs Inconnus* goes back further than Madame Blavatsky and her Masters to the founders of Masonic fraternities like Martinez de Pasqualli (d. 1774) and Louis-Claude de Saint-Martin (1743–1803). Even before these, the *Strikte Observanz* of von Hund (1722–76) had its Unknown Supermen. Perhaps all such have a non-causal relationship to the Bodhisattvas of Mahayana Buddhism, beings whose spiritual advancement fits them for a life beyond the scope of this world but who none the less elect to remain within its ambience, usually more or less hidden, to assist the development of humanity. Though such doctrines were popularised by Madame Blavatsky's Theosophy they did not originate with it: remember that the founding fathers of the GD and many of their early adherents were not only members of the Theosophical Society but also Freemasons. It is unnecessary to invoke the Bodhisattvas or any other Oriental concept to explain either the Masters or the Secret Chiefs, since They were traditionally germane to Masonry, as Madame Blavatsky was herself well aware. Supposing, however, that the Secret Chiefs of the GD have an objective reality (whatever that means) comparable to a Bodhisattva's, it does not follow that They are identical with the Theosophical Masters or with the Martinist *Supérieurs Inconnus*. Every occult fraternity would have its own 'Divine Guardians', some more exalted than others but all 'obedient to some hidden magical breath'.

In January 1971 *Prediction* published an article of mine illustrated by Moïna's painting of her husband. An appreciative letter from Doreen Valiente appeared in the magazine the following March, in which she suggested that it would be difficult to imagine anyone as young as Mathers creating his elaborate occult system *without* the help of inner-plane contacts. If these contacts are known as the Secret Chiefs an explanation is suggested for something otherwise hard to explain.

CHAPTER FOUR

Images

On December 18, 1967, a painting of Mathers by his wife arrived from Scotland at my cottage. A relation of Mrs. Weir came upon it when sorting lumber preparatory to a house-move and offered to send it to me instead of putting it on a bonfire. Needless to say, I was delighted to accept: too much GD material has already perished through the element of Fire, or become lost or damaged through the ravages of other elements.

Having only the haziest recollection from my student-days of the portrait I had seen in Mrs. Weir's drawing-room it was with some excitement that I now tore aside its wrappings! It seemed that I was rending a Veil, as in the Portal Ceremony. From the shadows 'the gaunt resolute face' of Yeats's *Autobiographies* looked out. 'The face of an angel', was my first impression: angel as messenger, perhaps, or Michael Archangel, leader of heaven's armies. In a surge of strange emotion I kissed the portrait's lips; then, crouching on the floor beside it, I burst into tears. I had fallen in love at first sight, not only with a picture but with the representation of someone literally out of this world, in several different senses—what could be further removed from mundane reality? The expression of the face I found intensely surprising: hitherto, from accounts of Mathers by people who understood him imperfectly, I had come to think of him as domineering and 'difficult'. He does not look so, here; he looks unworldly, compassionate, profoundly understanding, rather sad, precariously balanced perhaps but transparently sincere, determined but not autocratic. Is this Crowley's 'Macchiavellian mystic of the Rue Mozart'?

During subsequent days the painted figure changed from angel to knight; later I saw in it the face of a martyr. On the evening of December 22 I performed a Winter Solstice ritual in its presence,

dedicating to *Deo Duce Comite Ferro* a magical sword. I sensed an answering response from the subtle spheres while meditating on the significance of the painting's revelation of itself at this season—after years of occlusion and half a century later than the death of its subject. If he has since fetched up at any of Dante's heavens it surely must be the fifth, home of Chivalric heroes, Knights Templar and Mithraic devotees. By an eerie instance of synchronicity—Jung's term for non-causative connection—the consonantal skeleton of the name Mathers is the same as that of Mithras; MTHRS. The reduction of a word to this skeleton is the first step in reckoning the number hidden within it, whether by Gematria, Notariqon or Temura, the three methods into which Mathers divided the Literal Qabalah. In both names the resultant number is 940, reducible to 4; numerologists may make of this what they can.

From the living presence of this portrait the eyes follow one, their expression changing from day to day. Sometimes they look stern, sometimes a smile darts from them and plays around the mouth. Even allowing for the fact that it is the work of an adoring wife it is still the likeness of a remarkable character. It radiates something of that Unity of Being which Yeats, in *A Vision*, describes as the goal of repeated lives; the artist has penetrated to the core of her sitter's individuality resolving all slighter personality-discords—as between the aristocratic and the shabby-genteel, the sensitive and the truculent, the erudite and the half-educated. Such discords bedevilled his dealings with his adherents, many of whom had the advantage of him in the matter of a secure background.

Mathers is arrayed in the red-and-green striped nemyss and red mantle of a GD Emperor, below which a white robe with a red neck-band or undershirt is just visible. He is seated in a hieratic pose, the hands folded on the hilt of a ritual sword inlaid with what look like emeralds and rubies; the lines referring to Paracelsus from a poem, *Du Haut de Montserrat*, by Georges Bataille and the painter André Masson which I quote on the title-page, might have been written for it. I translate:

' . . . his two hands resting
On the sword of wisdom
The intimate of stars and gems

Enamoured of humanity's depths
And of the universal womb.'

A magician's ring on the first finger of the right hand bears a large transparent stone which is both green and crimson, perhaps an alexandrite—though a specimen of this size would be extremely valuable. One notices the big hands—and the big ears: the right one seems to be what was called a 'cauliflower ear', frequent legacy of the boxing-booth. In early life Mathers took up boxing for exercise, as Yeats did fencing.

When I first published a photograph of the portrait (*Prediction* January, 1971) one of the several readers who wrote about it to the Editor remarked that 'it almost speaks—as if he were trying to impact some spiritual message across the years'. Another was impressed by his 'air of regal splendour combined with priestly dignity', while yet others noticed a number of those side-images which form the latent content of any picture but vary much from one to another in their degree of insistence. According to the correspondents who noticed these, Egyptian figures predominate—the Sphinx, Isis, Thoth; but others see in Mathers's aura ancient Chaldaeans or Assyrians, and heads thought to be those of his Secret Chiefs; 'an eerie glow' over his head appears to others again, or goëtic sigils seem to swarm around him. I would be the last to denigrate the sensitivity which picks up such side-images—they can be a means of entry into the subtler planes of consciousness; but I would suggest that the play of light, especially on uneven surfaces, can bring them out, and I was already aware of the pullulating properties of the portrait in this regard. It has its own moods: the sitter's costume changes, suggesting previous epochs and cultures and hinting, perhaps, at the previous incarnations of the sitter. Sometimes on passing close to the wall where the picture hangs I have felt a sensation of heat emanating from it, not be explained by common sense. It often evokes curiosity and admiration from people ignorant of its provenance who, on catching sight of it, are struck by some quality which they cannot define.

The style of the painting shows an influence from the Pre-Raphaelites and from G. F. Watts. The dimensions of the canvas are 65 × 98½ cm.; if this is (or was) a regular size for wooden

canvas-stretchers in France, it suggests that the painting post-dates the year 1891 when artist and sitter took up residence in Paris. It is undated: my guess is the mid-'Nineties but any time during the decade is possible—it shows Mathers at about the age of forty, which he would have reached in 1894. Towards the bottom right-hand corner the name 'M. MacGregor Mathers' in Moïna's handwriting can be deciphered.

After years of neglect an oil-painting is likely to be in poor condition and when this one came to me the canvas had been torn in one or two places, repaired inexpertly from the back and repainted. Darkened oil tended to obscure the original colour and a brownish over-painting covered much of the surface, hiding some details of the regalia; for instance, the stripes of the nemyss, the magic ring and the steel crown were scarcely distinguishable. Did Moïna overpaint them before her death in 1928, feeling that such representations might infringe her vow of secrecy? Or was this done by someone motivated by similar scruples but much more recently? A craftsman to whom I delegated the cleaning and restoration favoured the latter opinion; having spent several days myself in removing surface grime I decided that it needed professional attention and I was later satisfied with the result of this. I believe it can now illuminate anyone who wishes to visualise how Mathers must have looked.

Is there a traceable likeness between Mathers's appearance and that of any member of the MacGregor clan? I think there is: compare with Moïna's portrait of her husband the painting which I reproduce of Rob Roy MacGregor. Though unsigned and undated, this picture was handed down as an heirloom for generations in a branch of the Clan. Given that the Cateran's face is here represented as much fleshier than that of Mathers, the proportions of the bone-structure are similar. The long chin, the eyes deep-set under level brows, the short jutting nose—all could be a prototype for Mathers's own. Fantastic as it may seem that such a likeness could persist across the centuries, the in-breeding inseparable from the clan-system sometimes makes it possible. I know from my own family how typical features recur in cousins so distant as to be scarcely related.

Likenesses of Mathers are few and Moïna's is the only known

painting of him. There are two photographs: the one reproduced in John Symonds's *The Great Beast* (1951) comes, I imagine, from Jules Bois's paper, *L'Echo du Merveilleux*, which published illustrated articles in 1900 on Mathers's then-recent occult *spectacle*, the Rites of Isis. It shows him in the costume of 'the High Priest Rameses' which he wore for this performance. The other photograph (from one of Ellic Howe's treasure-troves of GD material) which appeared first in *The Scotsman* for August 21, 1971, shows Mathers dressed as a Lieutenant in the First Hampshire Infantry Volunteers.

I have been told that a three-quarter length painting of Moïna wearing a blue robe (that of *Praemonstratrix* in the Paris Temple, *Ahathoor*?) used to hang in the A. : . O. : . Lodge which she established in London and in which Mrs. Weir succeeded her as Chief. It was probably a self-portrait painted about the same time as that of her husband—though where, or whether, it still survives I have no idea. As far as I can tell, no representations of her exist beyond the small photographed head which I first published in the issue of *Prediction* already mentioned and now reproduce here, the *Echo du Merveilleux* photographs and a very slight pen-and-ink impression of her with Mathers presenting the Isis-Rites which illustrated an article in *The Sunday Chronicle* for March 19, 1899. This article also refers to 'coloured drawings of Isis, Horus, Nephthys and Anubis' as forming part of the stage-décor; photographs of these panels, each of which measures $72 \times 114\frac{1}{2}$ cm., accompanied my article on Mathers in *Man, Myth and Magic*, No. 80. The names should read Osiris, Horus, Nephthys and Harpocrates unless two of them are different works but there is little doubt about the identity of the set. While none is signed or dated, Edward told me when he gave them to me that they were Moïna's work and were hung in an anteroom to the *Ahathoor* Temple, to build up the atmosphere of Egyptian tradition. A label on the back of one of them belongs to the Garde-Meuble Du Colisée, 5, Rue du Colisée, where no doubt they were stored during one of the Mathers's many house-moves. The panels are painted in oil on canvas with the regalia of the gods emphasised by strips of coloured paper gummed on. They provide an early instance of the technique of *Collage*, hailed as a discovery and developed by the Surrealists some thirty years later, and in vogue more or less ever since. I called attention to Moïna's use of this procedure in the

review *Fantasmagie*, No. 31 (Brussels 1971) in an *Aperçu sur l'origine du Collage*. Mathers writes of 'the Egyptian painting by G. H. Soror Vestigia' in one of his letters to recalcitrant disciples in London, making clear that it was among the decorations of *Isis-Urania's* Second Order premises; it may have been one of those in the foregoing series.

The Magus-figure in the drawing signed by Moïna's initials which serves as end-papers for *The Book of the Sacred Magic of Abra-Melin the Mage* not surprisingly recalls the appearance of Mathers himself. The regalia here are probably those he wore when performing Abra-Melin-type rituals which, being derived from a magical system different from that of the GD, require their own accoutrements. (However, the crown ornamented with three pentagrams is identical with that shown in the portrait of Mathers wearing GD robes.) The triangular jewels in the diadems of the attendant spirits proclaim them to be elementals of Air, Water and Earth; those of the fourth kind wear an octagon instead of the upright triangle signifying Fire which one would expect. Mathers declared that the form of the casket being apported by the Earth-elementals was changed by some non-human agency while his wife was drawing it: perhaps this was an example of automatism in the Surrealist sense, a relaxed yielding to an automatic process—in this case, Graphomania or 'letting a line go for a walk'.

Moïna painted the elaborately-coloured designs on the surfaces of the temple-furniture required for the Adeptus Minor ceremony as performed by *Isis Urania's* Second Order. This includes a Vault with floor, ceiling and hinged sides, each of the latter measuring 5' × 8', a full-size sarcophagus or Pastos and an Altar. Even to enter such a structure with its inner walls revealing an intricate system of 'flashing colours' must have been as esoteric experience—as must, indeed, the painting of it; and how much more so would be ritual or meditation within it? If *Athathoor* Temple in Paris had a similar Vault of the Adepts—and without one it could not have advanced its students to the Second Order—then Moïna must have painted this too, or at least designed and supervised its construction. Similar appurtenances were certainly used later in her *A.O.∴* Lodge and she would have been responsible for making these also, unless she brought the *Athathoor*-furniture over from France? But

I do not think she did so, as *Ahathoor* was still in operation at the time I met Mrs. Weir, and did not close down until 1939. Edward used to complain of what a chore it was to assemble the necessary *mise-en-scène*, particularly the Vault, for Adeptus Minor rituals and to dismantle it afterwards; members of the *A.∴O.∴* had to do this at periods when they were not renting a studio in which they could leave it in position more or less permanently. Otherwise, it was stored in an outhouse in Mrs. Weir's garden and transferred when required to the top-floor room used as a Temple. This *A.∴O.∴* furniture was consigned to the holocaust ordered by Mrs. Weir on the instructions of the Secret Chiefs, which took place in the grounds of her daughter's country house in Hertfordshire towards the end of 1939. The reason given for this destruction was the danger in war-time of secret material falling into the wrong hands; but does the power of the Secret Chiefs not extend to guarding and preserving such material if they so wish? Or were not these 'instructions' rather a consensus of her own judgment and intuition which, remarkable though these may have been, were not infallible? If Cardinal Manning found difficulty in distinguishing between a 'trial' and a 'leading', may it not be equally tricky to distinguish one's own impulses from the Secret Chiefs' commands? There is also a more sinister possibility: *some* Secret Chiefs may well have inspired this destruction but—were they those of the GD?

PART II

BIOGRAPHY

CHAPTER FIVE

Vestiges

What was she like, the woman who drew and painted the works just described; who might have produced others more generally acceptable had not the exercise of hidden faculties turned her talent into different paths? The magical motto of an occultist always reveals a glimpse of his True Will: Moïna's was *Vestigia Nulla Retrorsum* (= I never retrace my steps). Once embarked on a course of action or a way of life she would continue without a backward glance; nor would she indulge in regrets and recriminations.

She was born in 1865. Annie Horniman, daughter of the Horniman Museum's founder, in a letter of the late 1930's to Dr. Oliver Edwards recalling her student-days, says that Moïna was a Sun-Taurean so her birth-date must have fallen between April 21 and May 22. Michael Gabriel and Kate Bergson, her parents, were an Irish-Jewish couple who had emigrated from Dublin to Paris. Why did Moïna, when at the age of fifteen she decided to study art, choose London? Being bi-lingual, she could have as easily worked in Paris; was it to get away from home? It may be significant that the London Slade Professorship throughout her course of studies was filled by a Frenchman, Alphonse Legros, who held the post from 1876 to 1892. He used to advise students to complete their training in Paris and was himself a follower of Courbet and Delacroix. He helped to build up the reputation of the School for drawing as an indispensable basis in all art-work. At the time, Ruskin's influence was spreading and Rossetti was still (just) alive. Moïna, talented and enthusiastic, worked at Gower Street from 1880 till 1886, winning a much-needed scholarship in 1883 and four certificates for Drawing at various times.

Her fellow-students called her 'Bergie'. When she had finished her course or perhaps even before, she shared a studio with a Miss

Offor at 17, Fitzroy Street. The eighteenth-century building has since been replaced by some characterless construction of concrete and glass such as now makes London monotonous. Nearby, some of the older terraces remain and many of their houses have a large ground-floor room jutting out at the back. The one at No. 17 was hired for some of the First Order rituals of the GD but the initiation of Yeats and others took place in Bergie's studio on one of the upper floors. To-day the Post Office Tower overshadowing the street could, I suppose, be seen as a projection of the power of Hermes, here superseding that of Isis-Urania.

One day in 1888 while immersing herself in Egyptian art at the British Museum Bergie met MacGregor Mathers and the resulting *coup de foudre* settled her destiny. His destiny, no less—like the Magus Zoroaster in Browning's poem, he had 'met his own image': throughout his life, Moïna remained for him an *Eidolon*, possessed and possessing. For her also Mathers embodied an echoing image—that of her elder brother, Henri Louis Bergson (1859–1941). Compare her painting of Mathers with the portrait-photograph by Gerschel which serves as frontispiece to *Henri Bergson* (1914) by Algot Ruhe and Nancy Margaret Paul: between the two men there is a definite likeness in feature and expression—probably in colouring too, since both were dark.

The photograph of Moïna which I reproduce must have been taken in her late twenties and is therefore about contemporaneous with her portrait of Mathers. The springy hair, the darkly-glowing skin and the expression of the profound blue eyes still come over vividly. In a corridor at Antony House, Torpoint, hangs a painting of Honoria Butler, later Duchess of Ormonde, a beauty famous in Dublin society during the early years of this century. Her cloudy hair and intense gaze remind one of the Golden Dawn beauties.

My copy of Moïna's photograph was a treasured possession of Mrs. Weir. Another copy always stood on Edward Garstin's bureau beside the small ebony cross encircled with dark roses which, I believe, all members of her Lodge were given. Recalling her, Edward used to say, 'She was the sweetest woman' and most people who knew her concurred: Gerard Heym wrote of her as 'charming and remarkable'. Yeats dedicated *A Vision* (1925) to her—as 'Vestigia': After long silence their contact had been renewed when she wrote to

him the year before about certain statements in the first edition of *The Trembling of the Veil*. Other references in his works reinforce Edward's view. Even Crowley, though he later insinuated among much else that she was not legally married, still prefaced his *Carmen Seculare* (1901) with this flowery inscription:

I dedicate
on earth my poem
to the
COUNTESS OF GLENSTRAE
in heaven my vision
to the
High Priestess of Our Lady
ISIS

When Moïna met Mathers—whether in the Egyptian Galleries or, as Annie says, in the famous Reading Room, of the British Museum—he had for some time harboured Jacobite dreams, besides the lore of ancient civilisations which always coloured his thought. It was he who changed her name, hitherto Mina (or Minna, as Annie spells it) to Moïna—pronounced Mo-eena—in order to give it a more Highland sound. In her turn she called him Zan, seeing in him a resemblance to Zanoni, hero of Sir Edward Bulwer-Lytton's eponymous novel (1845). She devoted herself to him as Viola, Bulwer-Lytton's heroine, to the magician. Until the fateful meeting of the couple, Moïna (or Bergie) and Annie (or Tabbie) had been close friends. Mathers's ascendancy over Bergie, which has even been called an obsession, came between them and an acrid note is perceptible in Tabbie's letters when they mention him. She would hardly have been human if she had felt no resentment, rationalised though this was as concern for Bergie's career in art. Without suggesting that Tabbie was a Lesbian, I feel that unacknowledged jealousy was partly responsible for her subsequent disputes with Mathers.

His marriage to Moïna took place on the strength of his post in the library of the Horniman Museum which seems to have carried with it living-quarters near by: in 1959 a biggish Victorian villa of red

brick in the Museum estate was pointed out to me as the place. It had been badly damaged in the London blitz and was still unrepaired, with doors and windows boarded over. This was, I suppose, Stent Lodge. Dr. MacGregor Reid told me that when he had last been in the room used by Mathers as a Temple, its floor still bore painted traces of a magic circle. I wanted to see this relic of a brief but colourful tenancy but the Museum officials refused to lend me the key, saying that the structure was unsafe. Were they afraid of falling fragments or of the GD aura still clinging to its battered fabric?

The marriage-ceremony itself was something of a GD occasion, being conducted by the Reverend William A. Ayton, one of *Iris-Urania's* oldest members, in both senses of the word. His wife, Anne, and John W. Brettle, both also members, were the witnesses. It took place on June 16, 1890, in the church where Ayton was vicar at Chacombe, a small village near Banbury on the Oxfordshire-Northamptonshire border. Moïna had been staying with the Aytons for the previous few weeks to establish the residential qualification necessary for the Banns. Ayton was 'the Oxfordshire clergyman' at whose alchemical experiments, conducted in the vicarage cellar, Yeats poked fun in his *Autobiographies*. The opinion of Bulwer-Lytton's friend, Kenneth Mackenzie, was different—he considered Ayton 'a profound occultist'. At Chacombe Priory near the vicarage, a ruined chapel founded in the twelfth century for Augustinian Canons Regular gives the place atmosphere; this building, older than anything in Oxford, has one of the earliest glazed windows in the country.

When Mathers lost his post at the Museum he returned with Moïna to London and took rooms (or a room) in Percy Street off the Tottenham Court Road. I remember hearing a rumour when I was at the Slade about a flat in this street with 'black magical diagrams' on the walls which gave a succession of tenants nightmares. Could this have been the Mathers's *gîte*? They soon migrated to France at the instance of the Secret Chiefs, as Moïna says in her Preface to the second edition of *The Kabbalah Unveiled* (1926). From 1891 onwards they lived at several different addresses in Paris until they settled for some years at 87, Rue Mozart, Auteuil. They do not seem to have made much contact with Moïna's relations; 'Pierre

Victor' (Victor Barrucand: *L'Ordre Hermétique de la Golden Dawn*, Nos. 2 & 3, *La Tour St. Jacques*, 1956) says that she was '*en froid avec sa famille*'. Apart from questions of a 'mixed' marriage, one can understand that almost any family would fail to see in Mathers an acceptable 'in-law', without means or regular employment as he was, and without interest in obtaining either. They could not be expected to give any importance to his occult mission: they could only foresee a hand-to-mouth existence, with its concomitant scrounging, stretching before the unhappy pair. Even when, about the turn of the century, Moïna's brother Henri bought the large Villa Montmorency on the edge of the Bois de Boulogne at no distance from the Rue Mozart, she saw little of him; he was something of a recluse in any case, and about this time she and Mathers were obliged to move house.

Henri had spent part of his childhood in England and spoke English fluently but his education, which specialised in Classics, was mainly French after the family had settled in Paris. Only much later did he take French nationality. He became a Professor at the Sorbonne and, as author of *L'Evolution Créatrice*, *Le Rire* and many other philosophical works, the founder of the Vitalist School. Though he was interested enough in questions of the supernormal to experiment with hypnotism as a young academic at Clermont-Ferrand and to become President (1913) of the Society for Psychical Research in London, magic as practised in the GD did not impress him. It is possible that he took up this unsympathetic attitude partly in disapproval of his sister's marriage: an inquiry about her addressed to him in the 1930's by Dr. Edwards remained unanswered.

Though forebodings of financial insecurity were justified, there is no evidence that Moïna herself felt victimised by her life with Mathers: if her confidence in the Secret Chiefs was as firm as his she must have believed that minimum needs would be met. On the other hand her intense loyalty to 'my husband, friend and teacher', as she touchingly calls him in the Preface already cited, tended to impoverish the expression of her wider emotional life, not only towards her relations but to some of her friends. This tendency became estrangement as regards some GD members when dissatisfaction began to simmer among them.

Though Moïna gave up much—willingly, no doubt—for her relationship with Mathers she was able to keep something which she valued highly—her virginity. From the feelings expressed in a letter to Tabbie (quoted by Ellic Howe) when she had been married more than five years, it is obvious that a sexless marriage such as hers must have seemed to her a privilege. The mere thought of the sex-act filled her with revulsion—though she admitted that ‘a natural thing should not upset one so.’ Without delving into psycho-analysis, one cannot help suspecting that some heavily-repressed incident in early childhood must have been responsible, probably a sex approach from an older male relation in contravention of the usual taboos.

She believed, perhaps correctly, that Mathers had always shared this feeling and had continued in the same state of sexual inexperience as herself. From what she says, their mutual association remained ‘platonic’ in spite of a life together of the intimacy which poverty dictates; and there were no affairs on the side. I do not doubt that she was sincere, if kinky by to-day’s notions, in these reactions but I wonder whether they had always been Mathers’s too, no matter what he may have told her. A wife often has a capacity for illusion where her husband’s proclivities are concerned: to face the facts may be both too painful and too inconvenient. How could she be certain that at all times before he met her his sex-life had been as non-existent as her own? She wished to believe this: but if one could see a candid letter on the subject (supposing he ever wrote one) to one of his men-friends, as parallel for hers to Tabbie—!

Years before the advent of ‘the permissive society’, her attitude would not have seemed as abnormal as it does to-day. Celibate marriages were advocated in some Theosophical circles, and Catholic couples who take their Church’s teaching on contraception seriously are still enjoined to practise in some circumstances a similar ascetism. Can celibate marriage make either the worst or the best of two different worlds, according to one’s viewpoint and capacities? For Mathers it constituted one of the disciplines laid upon him by the Secret Chiefs, sealed by his own vow and extended in some degree to his partner also—a discipline she was more than ready to accept.

Many would assume that, in order to consent to (or imagine?)

such a command, Mathers must have been impotent, at least with women. I do not myself think so but however this may be, the couple agreed to the pact at the beginning of their partnership. If Mathers's first definite contact with his Secret Chiefs occurred at approximately the date of his meeting with Moïna, one can say with some confidence that the asexual period of his life began then also, if not before. After this, there was obviously no basis for the libels in Crowley's novel, *Moonchild* (1929) where he accuses Mathers—as 'Donglas, Count of Glenlyon'—of forcing his wife to have an abortion each time she became pregnant.

If sex meant nothing to Moïna and money little, how about art? She had to abandon any idea of an independent career in that direction, to be kept busy not only with the techniques of magic itself but with the techniques of art in magic's service. Temple-furnishings for both Paris and London to be decorated, all kinds of magical regalia to be designed and made, to say nothing of diagrams for instruction, took up her time and energy. In a letter to Yeats of about 1899 when she was engaged on some Celtic designs, she allows herself a *cri de coeur*:

'I am praying for the day when I can really *concentrate* on some art work.'

In some of the few letters from the Mathers's to Yeats which survive among papers belonging to the Yeats family and which Dr. G. M. Harper kindly allowed me to see, Moïna is translating the Celtic Revival writers into French. She had finished 'Fiona Macleod's' story *Ulad* (as *Tristesse d'Ulad*) in 1898; when it was set to music by a French composer—I wonder who?—she designed a coloured cover for the score. The Paris publisher, Bailly, encouraged her but whether he commissioned her is another matter: she wanted to translate *The Land of Heart's Desire* and *The Countess Kathleen*; also 'Fiona's' *The Awakening of Angus Ogue*. Yeats had suggested some illustrations depicting a 'Turanian' (gipsy?) type of feminine beauty; Moïna says she admires Maud Gonne's type but thinks it not strange enough (too Classical?); Florence Emery's may be better. One wonders if she carried any of these projects far enough to bring her either aesthetic satisfaction or an income.

More distracting still to her art was the taxing character of her clairvoyant skills, without which her husband would have been

unable to penetrate the Veil. Her work with him in ritual, in demonstration to students, and in occult experiment of a most rigorous kind made first claim on her energy so that little was left for her own creative work. She must veritably have believed she 'halved a soul' with him, as Yeats wrote of himself and Maud Gonne.

I reproduce, without correction, a manuscript in Moïna's handwriting given me by Mrs. Weir. It seems to date from the late 1890's when she and Mathers were studying Celtic mythology with a view to establishing a side-Order in Ireland, The Castle of Heroes.

FROM CUTHULAIN CHAP. 26.

The Sacred Hazel Tree

In the fairy garden in the heart of green Banba, the Tuatha De Danaan dwell. [Banba is one of three Goddesses, Fohla, Banba and Eire; see History, vol. 1. p. 173.]

In the Garden is an ever-springing fountain.

Seven hazel Tree round fountain (leaves \mathfrak{M} , berries \times colour.) The nuts are the nuts of *Knowledge* revealing Past, Present and Future; but the Tuatha Eirenn alone had access to that Garden, but eat not of the fruit being forbidden.

The Goddess Sheenan [Sinan] (Shannon) Granddaughter of Lear [Lir] the marine God attempted to eat of the fruit, but the Fountain rose, and swept her away, and the channel thus formed became the River Shannon.

Cathvah the Arch-Druid is said to have eaten of the Nuts, so had excelled in Wisdom.

At the time of the Shedding of the Nuts, the great Salmon the Yeo Feasa appears in the Fountain and devours the fruit, but for the rest of the year he roams the wide ocean and the Great Streams of Inis Fail [—This Salmon is larger and more beautiful than others glittering with crimson stars and bright hues.]

These seven Hazel Trees = the branches of the Tree of Knowledge of Good and Evil—each Planet compounded of seven.

The zodiacal sigils indicating colour are taken from the GD colour-scales, where yellow-green is assigned to Virgo, \mathfrak{M} , and crimson to Pisces, \times . The notes enclosed in square brackets are in Mathers's

hand, which was obviously based in childhood on a copperplate model with a pronounced rightward slope. In contrast, Moïna's is naturally upright with a square stance and angular flourishes so vigorous as to spread the nib; yet sometimes it changes, becoming barely distinguishable from her husband's.

The turn of the century was fatal for the Mathers's, bringing as it did schism, scandal, litigation and more acute financial straits. They had to leave their pleasant home in the Rue Mozart and henceforth they lived at various addresses though at none for long: one fears that each was rather less comfortable than the one before. Throughout all vicissitudes Moïna's courage supported her husband, while her gracious bearing restored confidence to his colleagues and attracted new friends. Together they continued to work the *Ahathoor* Temple, at no point abandoning magical practice though continuing it with more emphasis on secrecy than heretofore.

When she first returned to London after Mathers's death she lived at 266, King's Road, Chelsea, then a Regency terrace called King's Parade with gardens back and front. This was demolished in the early 1950's and the site used for a car-mart until a new Fire Station was built on it in 1957. No. 266 belonged to a Miss Adeline Elsie Keen who evidently let it out as small flats for women: the other tenants were Hylda M. Atkins, Gabrielle Wellesley-Colley and Louisa Woodforde.

I do not know if any of them were associated with Moïna in the GD but in 1919 she established an *A.:O.: Lodge* which she worked for nine years with some success, though she confided to Gerard Heym, who was not a member of this (or of any) Lodge, that without her husband's direction she felt disoriented. With one or two other friends she would meet at Kensington a certain Frater X., then a young man possessing strong mediumistic gifts, and engage in what he calls 'occult séances'. He tells me she did not talk of Paris nor try to make contact with her late husband, believing she should focus herself in the present—'*Vestigia Nulla Retrorsum*'. She still feared occult attack, no doubt as a result of the strain which she and Mathers had undergone when 'bringing through' Second Order material. Now she aimed at communication with spiritual forces emanating from the plane of Deity. Frater X. was not an initiate of the *A.:O.: Lodge* and never inquired about it, though

he knew that its rituals involved trances and the use of the Enochian Calls.

Moïna had the usual problems with members who proved unsuitable: Dion Fortune was one of these, and another episode is highlighted in *Ritual Magic in England* (1970) by Francis King who, misled by Dion Fortune's account of it, accused Moïna of killing a Miss Netta Fornario by black magic. As the incidents leading to Miss Fornario's death did not take place until some eighteen months after Moïna's own, the charge is scarcely worth refuting. Even if the latter had been living, the scratches found on the corpse are less likely to have resulted from an attack by Moïna in the form of a monster cat, than from running naked in the dark over rough country, which Miss Fornario had done immediately before her collapse. Some years before the Quest days, I believe Moïna must have buried the hatchet with Mrs. Rand, and with Annie Horniman, as the latter was certainly a member of the Society at the same time: Tabbie and Bergie were together again at last.

I joined the Quest too late to have seen Moïna and I don't remember Annie Horniman there; but other one-time Questers recall Moïna as a wonderful personality: she looked like 'a witch', 'a gipsy', 'an Egyptian priestess', 'a Priestess of Isis', as variously recollected. (The sole dissenting voice describes her as 'a dumpy little woman, not good-looking, and eccentric'.) When occasionally she appeared at meetings, she spoke in a resonant voice that dominated the assembly so that one felt there was no gainsaying her knowledge. Matter-of-fact in her approach, she yet possessed a great calm which gave an impression of hidden power. She appeared taller than her actual height because of her upright carriage; the *art-nouveau* gowns and numerous necklaces had given place to 'good' clothes, becoming but in no way exotic. Her hair had turned white.

Mrs. Winifred Rand—presumably to be identified with the Mrs. Helen Rand who was an early member of the GD—reported in a letter to Dr. Edwards that Moïna was at this time more than ever short of money. She tried to support herself by portrait-painting as she had done at intervals in Paris—though apparently she did not exhibit her work in France: E. Bénizet's *Dictionnaire* is fairly exhaustive and she does not figure there. By the time she reached

London, according to Mrs. Rand's opinion, her talent had deteriorated owing to her occult preoccupations and her efforts were fruitless. If this were so, she was doubly fortunate in being assisted with living-expenses by Mrs. Weir. Unless the paintings of an angel, and of Adam and Eve which used to hang in the Chelsea drawing-room (I have heard that there was also one representing a cup and dagger—I take it, as magical implements—in the same style) should come to light, also the self-portrait, then her painting of Mathers is the only example of her work in oils to survive. The Egyptian decorations—in outline, flat colour and *collage*—belong in a different category.

Her health began to fail towards the end of 1927 and soon she was refusing all food; was this an exaggerated extension of her husband's vegetarianism, which shrank from the destruction of life? Did her seership apprehend that the hidden life of plants, discreet and withdrawn though it is, may be as vivid in its own mode as that of animals? Recent experiments in science (both accepted and 'fringe') tend to substantiate this idea. Mrs. Weir and others of her circle tried to persuade Moïna to eat but she became worse and died on July 25, 1928, at St. Mary Abbot's Hosptial, Marloes Road, W.8.

Her Will left all her property—pitifully small in financial terms—to her younger brother Philip, who then had a printing and book-selling business in London but later emigrated with his wife to the U.S.A. Her Order-materials and paintings had previously been transferred to the keeping of Mrs. Weir.

In a letter written in the 1960's Gerard Heym declares Mathers to be ' . . . one of the greatest esoteric geniuses this country ever produced' and adds, 'Mathers's wife, whom I knew slightly, was the greatest clairvoyant of the century'—a sweeping appreciation of a redoutable team.

CHAPTER SIX

A Sword: Fact (1)

One day in the 1950's I remember asking Edward Garstin why no one had published a biography of Mathers, nor even so much as a brief essay about him. He replied that the writing of it would be an impossible task since the most important events of an occultist's life take place on the inner planes and are therefore inaccessible to any but the one experiencing them, or at most to an initiate of similar grade. I recognised that he was echoing what Moïna says on the first page of her Preface to *The Kabbalah Unveiled*. He also hinted that oaths of secrecy might prevent the disclosure of events, pertaining even to ordinary consciousness on the physical level, in which such a being was concerned. I had the impression that certain happenings of Mathers's life were thus occluded and that Edward approved of this obscurantism. I saw that, had he any clue that I contemplated such a biography, I should get no direct information from him.

None the less, I became progressively more convinced that such work must be attempted whatever the difficulties. (After all, I had translated Mallarmé's *A la nue accablante tu* into English verse because in Tolstoy's *What is art?* the task was said to be impossible.) Mathers himself wanted to be known as important, wanted his work to continue; so finally I set myself to collect any available facts about him. I wanted to present as far as possible a balanced view of the man and his occult mission—for such he believed his life-work to be. I found a redressing balance especially necessary since from the beginning of the century a snowball of fabrications had rolled from Crowley concerning his one-time mentor. At the same time Crowley is one of the very few providers of first-generation source-material, that is, published accounts by people who knew Mathers personally. Such material is scanty at best but may be summarised as follows:

MOINA MACGREGOR MATHERS. A Preface by Mather's widow to the Fourth Impression (1926) of *The Kabbalah Unveiled* gives a few facts about his life, based chiefly on what he had told her. Some statements are open to question.

ALEISTER CROWLEY. *The Temple of Solomon the King*, published in *The Equinox*, gives a biased account of Mathers and the GD. The sections in Nos. I—IV (1909–10) are nominally by J. F. C. Fuller though written with Crowley at his elbow; those in Nos. V–X (1911–13) are entirely by Crowley. Scattered references to Mathers occur throughout Crowley's work: his burlesque-occult novel, *Moonchild* (1929), libels several GD and TS members, thinly disguised, Mathers among them. The information about him in *The Confessions of Aleister Crowley* (1969) is also more than suspect. Many of Crowley's followers have repeated his slanders uncritically; my chapter, *Mathers: Fiction*, should dispel the resulting misapprehensions.

W. B. YEATS. His *Autobiographies* (1926 and 1955) and references to Mathers in some of his other works tend to counterbalance Crowley's scurrilities. (Allan Wade's *The Letters of W. B. Yeats* (1954) contains a brief note on Mathers additional to the information in the letters themselves, but the source of its facts is not indicated.)

A. E. WAITE. His *Shadows of Life and Thought* (1938) is factually inexact, and prejudiced by an animosity which he did not even restrain in an obituary on Mathers in the *Occult Review*.

As to second-generation sources, which consist in published writings by people who never met Mathers, *My Rosicrucian Adventure* (1936 and 1971) by Israel Regardie and his introduction to *The Golden Dawn* (1937) retain their original fascination. *The Unicorn* (1954) by Virginia Moore brings forward much of interest but rather concerning the GD than Mathers personally. Other writers have undertaken researches in response to an increasing interest in occultism, the most scholarly being *The Magicians of the Golden Dawn* (1972) by Ellic Howe. More popular in style is Francis X. King's *Ritual Magic in England* (1970) which also presents new

material, as does his *Astral Projection, Magic and Alchemy* (1971) though little concerned with Mathers himself.

Altogether it looks as though the Secret Chiefs had decided to publicise Mathers's biography as little as possible, whatever his fellow-initiates might or might not divulge. I can only make this sketch of his life as factual as conditions allow. In common with Arthur Rimbaud, Engelbert Humperdinck—the original one—Sir Edward Carson and James George (*The Golden Bough*) Frazer, Mathers was born in the year 1854. The same year saw the outbreak of the Crimean War, with the battles of Alma, Balaclava and Inkerman—and Tennyson's *The Charge of the Light Brigade*. Pio Nono, speaking *ex cathedra* in the Apostolic Letter *Ineffabilis Deus*, defined the Immaculate Conception of the Virgin as a dogma of the Church and Cheltenham Ladies' College was opened as a public school for girls. Mommsen's *Römische Gesichte* and the first volume of Grimm's German Dictionary appeared while Mistral was starting a society for the revival of Provençal culture. Georg F. B. Riemann developed his non-Euclidian theories in *The Hypotheses forming the Foundation of Geometry*; the Working Men's College was founded in London and University College in Dublin. Sir Richard Burton explored the interior of Somaliland, Taylor excavated the Sumerian settlement at Ur of the Chaldees and Baron Haussmann began the elimination of 'atmospheric' Paris. A Catholic Apostolic Church designed in the Neo-Gothic style by J. R. Bradon was completed in Gordon Square, Bloomsbury.

Turning to other arts, in music it was the year of Liszt's *Mazeppa* and Schumann's attempted suicide. While Wagner was working on *The Ring* cycle, in England the first Music Halls were becoming popular: it was the hey-day of sheet-music with coloured covers depicting Champagne Charlie and performers with Dundreary whiskers. In painting, it saw *Bonjour, Monsieur Courbet*, *The Reapers* by Millet and William Firth's *Ramsgate Sands*; a large apocalyptic picture, *Balshazzar's Feast* by John Martin, was damaged in a railway accident at a level crossing. In literature, *Les Filles du Feu* by Gérard de Nerval, Thoreau's *Walden*, Coventry Patmore's *The Angel in the House*, Kingsley's *Westward Ho!* and Dickens's *Hard Times* were all published. The political exile, Gabriel Rossetti, father of Christina and Dante Gabriel, died in

London; Eliphas Lévi (Alphonse Louis Constant) in the course of a ceremonial evocation at Bulwer-Lytton's London house raised up a phantasm of Apollonius of Tyana. Into a world thus non-casually linked came Samuel Liddell Mathers.

To set the scene for his activities I, now list the places where Mathers lived for longer or shorter periods; doubtful locations are indicated by enclosure in square brackets:

| | |
|----------------|--|
| BIRTH, 1854 | 11, De Beauvoir Place, West Hackney now 108, De Beauvoir Road, London, N.1 |
| [1866-70 | Bedford Grammar School, Bedford—now Bedford School] |
| [1870-8 | Bournemouth area] |
| [1878 | Yelverton Road, Bournemouth; house since demolished] |
| c. 1878-85 | 'Dunvegan', Longfleet, Dorsetshire—now 6, Longfleet Road, Poole |
| 1885-90 | Great Percy Street, Kings Cross, London |
| MARRIAGE, 1890 | Museum Lodge, London Road, Forest Hill, Kent and Stent Lodge, Forest Hill—now S.E.23 |
| 1891 | Percy Street, Tottenham Court Road, London W.1 |
| 1892 | 79, Rue Miromesnil, Paris, 8° |
| 1892 | 121, Boulevard St. Michel, Paris, 6° |
| 1893 | 1, Avenue Duquesne, Champ-de-Mars, Paris, 7° |
| 1895 | 87, Rue Mozart, Auteuil, Paris—now Avenue Mozart, Paris, 16° |
| c. 1899 | 28, Rue St. Vincent, Montmartre, Paris, 18° |
| c. 1904 | 4, Rue de la Source, Paris, 16° |

| | |
|-------------|---|
| 1907 | Aux Gressets, par La Celle-Saint-Cloud (S. et O.) |
| c. 1910-12 | London (probably W.6. district) |
| c. 1913 | Saint-Cloud (S. et O.) |
| c. 1914 | Paris (Montmartre district) |
| DEATH, 1918 | 43, Rue Ribéra, Paris, 16° |

January 8, Mathers's birthday, occurring in the second decanate (ruled by Mars) of the sign Capricorn (mansion of Saturn), his natal chart combined the primary influences of the Lesser and the Greater Malefics. Astrologers may find in this an indication of his future struggles with destiny. I reproduce a copy of his horoscope by Paul Henderson, the esoteric astrologer, taking the Sun-time at birth as $11^{\circ}16''$. The opposition between Neptune and the mid-heaven Mars immediately strikes one; also the Moon and other planets in Taurus, Moïna's Sun-sign. In a letter written a year or two before her death, Annie Horniman told Dr. Edwards that when she first met Mathers he had claimed to be a Sun-Aquarian; she adds that he 'looked like an Aquarian, being lean and dark'. When afterwards he became obsessed with martial Matters (much to her disapproval) he declared himself a Sun-Arian and 'adjusted' his wife's horoscope in this sense to match his own. Annie wrote even at this late date with some tartness when Mathers was her subject, so her remarks must be accepted with caution. Crowley commented shrewdly in after years: 'The troubles of Mathers were due to his excessive devotion to Mars', and Mathers himself says of his own Decan: '...symbolises A and Ω ; he slays as fast as he creates'.

Mathers's parents lived at 11, De Beauvoir Place, West Hackney; the house survives to-day as 108, De Beauvoir Road, London, N.1. His birth-certificate gives their names as William Mathers, merchant's clerk and Mary Ann Mathers, formerly Collins; these names recur on Mrs. Mathers's death-certificate of 1885. On the certificates both of Mathers's marriage (1890) and death (1918), his father's name is given as William MacGregor Mathers. As far as I can determine, Mathers was an only child: in any case he is likely to have been his mother's youngest since she was aged thirty-nine at



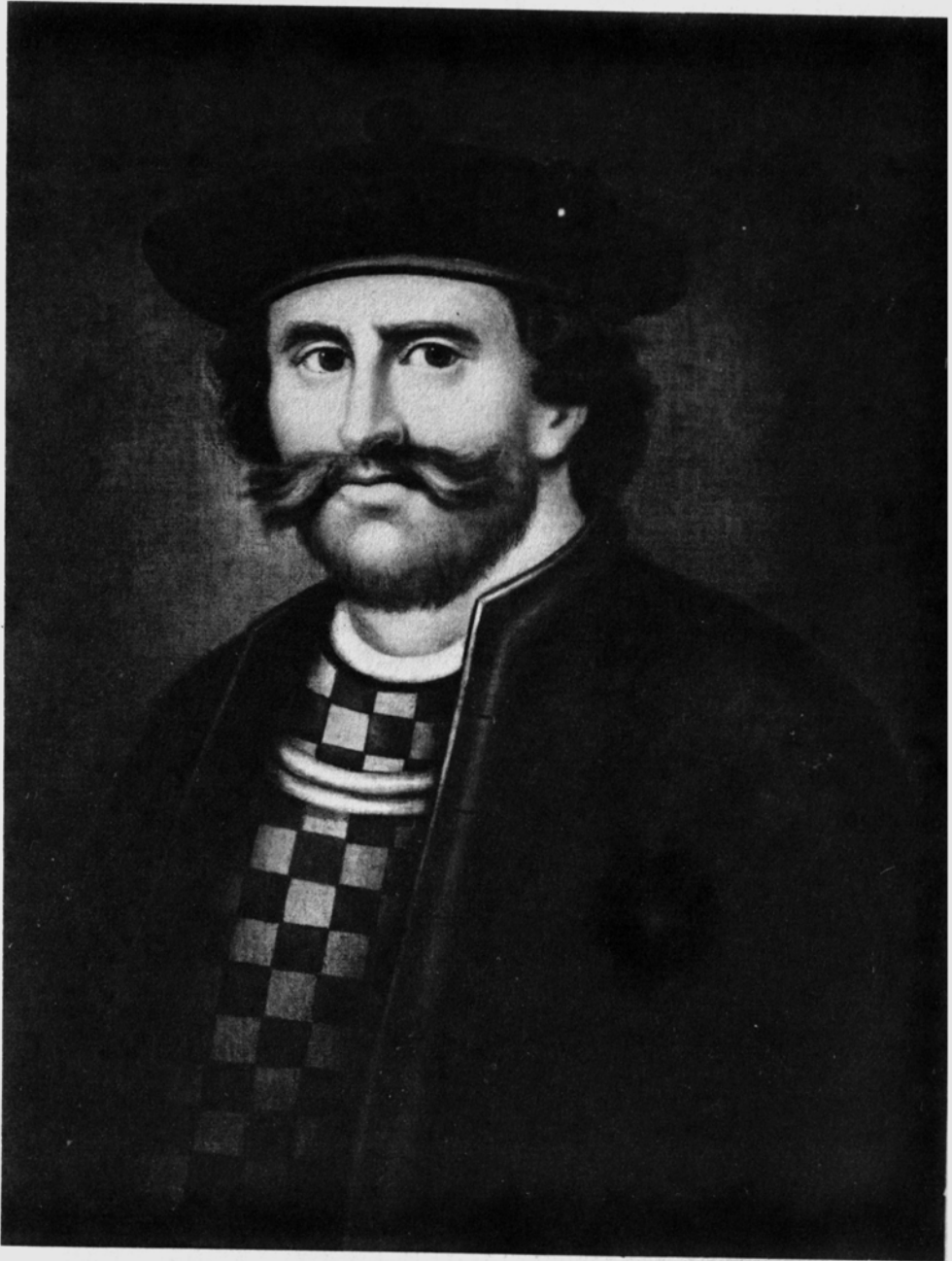
Copyright Avies Platt

Chacombe Vicarage, scene of alchemical experiments by the Rev. W. A. Ayton, a Golden Dawn member who married Mathers and Moina in his church in 1890.



Copyright R. A. Martin

The home of Mathers and his mother in the early 1880's, Dunvegan, Longfleet (now 6 Longfleet Road, Poole, Dorset).



Copyright Douglas MacGregor

Painting of Rob Roy MacGregor (1671–1734) by an unknown artist. (Is he wearing checks because his tartan had been proscribed?)

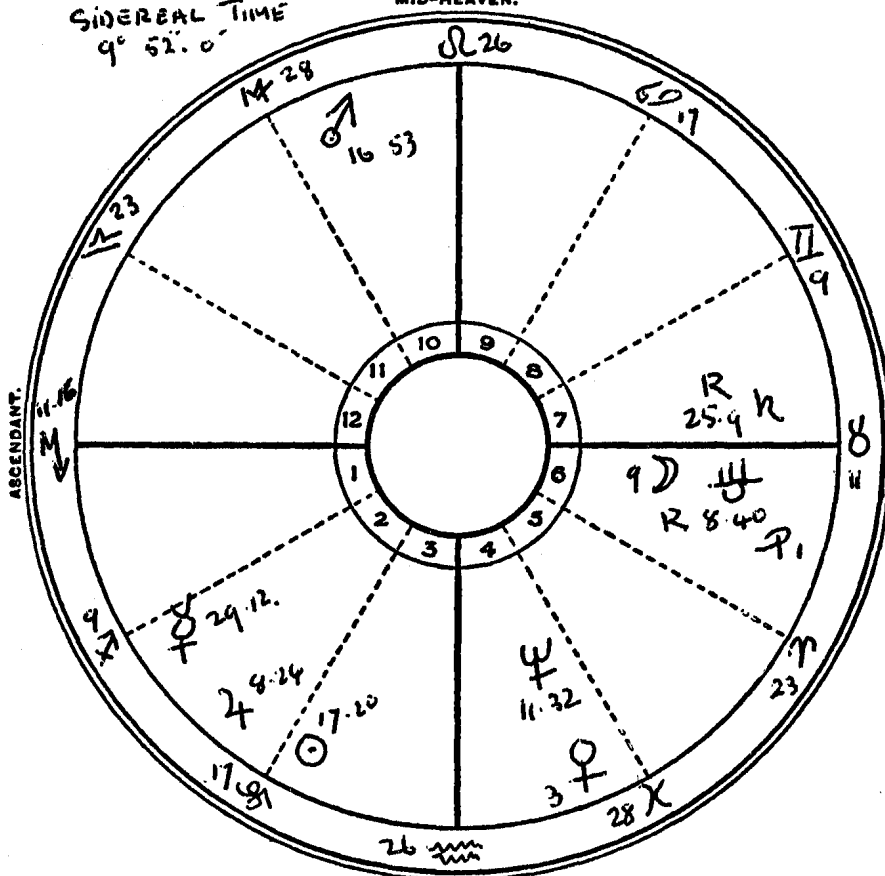
THE MAP OF THE HEAVENS.

Date 8 i. 1854 Hour 02-10 0

Long. _____ Lat. 51° N 32'

SIDEREAL TIME
9^h 52.0^m

MID-HEAVEN.



| PLANET. | DECLIN. | ASPECTS. |
|-----------|---------|--------------------|
| ♓ Neptune | 8 S 8 | |
| ♑ Uranus | 14 N 0 | * ♀ |
| ♒ Saturn | 17 N 0 | |
| ♓ Jupiter | 23 S 9 | ♂ ♀ Δ ♀. * ♀ |
| ♏ Mars | 8 N 15 | ♂ ♀ |
| ☉ Sun | 22 S 15 | Δ ♀, Δ ♂, Δ ♀, * ♀ |
| ♀ Venus | 10 S 35 | * ♀, * ♀, * ♀ |
| ☿ Mercury | 23 S 22 | ☿ ♀, Δ ♀ |
| ☾ Moon | 13 N 57 | * ♀, Δ ♀, ♂ ♀, * ♀ |

the time of his birth. She was English, but Annie concedes that, MacGregor or no, his father was of Scottish descent—Lowland Scottish, according to Crowley. Mathers later claimed Highland blood, maintaining that his surname was one of many adopted by different branches of the Clan MacGregor at the time of their dispersion and the proscription of their name in 1604. It does not occur in one or two lists of such names which I have consulted but these may not be exhaustive. It is odd that Mathers made no reference to his middle name though the Liddell family is as Scottish as the Mathers's and can even boast an armigerous branch.

General Fuller, in *The Temple of Solomon the King*, calls Mathers 'a Hampshire man' without adducing any evidence but presumably because of his residence in the Bournemouth area. Ellic Howe suggests a Midland origin in Warwickshire; there is also a Bedfordshire connection.

The register of St. Peter's parish church, which is situated about halfway down De Beauvoir Road and was built in the vaguely Gothic style of the late 1840's records Mathers's baptism on February 8, 1854; this and his marriage-certificate prove that, whatever he later became, he started life officially as an Anglican.

De Beauvoir Road, which must once have been pleasantly if modestly residential, to-day presents a run-down air. It suffered during the London blitz; gaps have since been filled by 'pre-fabs' and small factories, while characterless high-rise flats have invaded its southern end. At the north end stands a large ugly school with departments marked Infants, Junior and Adult Education—Mathers's very first seminary, perhaps? (It may be pertinent to remember that education was not compulsory in the London Boroughs until 1870, and even then there were many loopholes in the law.) De Beauvoir Town still retains some atmosphere of peaceful respectability with houses built about 1835 in semi-detached couples or small terraces. Most are on two floors only, some also have a semi-basement and in some the ground-floor room has French windows bordered with Victorian coloured glass, amber or mauve, opening on the garden; some even have porticos flanked by Ionic columns. The house which is now numbered 108 is the middle one of a terrace of three, situated on the east side near the northern end of the road. Projecting eaves must darken the front

rooms of the top floors; acacias grow in one of the front gardens, prophetic of Mathers's Masonic links. No. 108 has a look of being pinched between its neighbours which are slightly larger and stand in more ground. It consists of a semi-basement—really at ground-level—then a first floor approached by a balustraded flight of ten steps, and a bedroom-floor above. There are sash-windows; in front, a small garden with a gate and at the back a slightly larger patch. This terrace seems particularly scruffy, the dustbins that overflow into the gardens suggesting multiple occupancy. A schedule for re-development would explain the air of neglect in this street, contrasting with that of Culford Road, the next one running parallel with it. Here most of the houses, though no more distinguished architecturally than those of De Beauvoir, have been re-conditioned and decorated by people of taste. A De Beauvoir preservation group has come into existence and resists demolition schemes; the area as an extension of Islington is even sought after by those needing a small house not too far from central London.

Any author mentioning Mathers's education tells you that he was sent to Bedford Grammar School but does not say why, nor how. Mathers's father having died when he was very young, his widowed mother left London with him and settled, not at Bedford, but in the Bournemouth area. Bedford Grammar was then mainly a day-school designed to provide education for boys of the surrounding district; even now, as Bedford School, it has a slight preponderance of day-pupils over boarders. If Mathers went there as a boarder, how did his mother afford the fees? Did someone else pay them and if so, who was it? It is at least interesting that at the relevant time there was a Mathers family living at Bedford with several children, including a William and a Samuel, also born in 1854 and only three months younger than Samuel Liddell. Was this the boy who was educated at his local school, Samuel Liddell being taught elsewhere? Not at Bournemouth School, which was only founded in 1901; one can also discount another school at Bedford which did not exist in 1866 when Mathers is supposed to have entered.

It would be an odd coincidence if two boys of the one name and age were being educated by Bedford Grammar at the same time, and in fact only one appears in its class-lists. These record surnames only; according to them, 'Mathers' (whichever one it was) attended

from the Christmas Term of 1866 till the Midsummer Term of 1870—that is, when he was between the ages of twelve and sixteen. He left from the senior division of the Second Master's form, the one next below the Head Master's, and his placing for the last year was eighteenth out of 20 boys. He reached seventeenth in the summer examination and his last year's position in the subjects taken was as follows:

| | |
|------------------------|----|
| Divinity and Classics | 18 |
| Mathematics | 19 |
| English and Arithmetic | 14 |
| French | 12 |

This suggests a fair average but no brilliance: if it applies to Samuel Liddell, the curriculum followed does not indicate the 'specialising on the Classical side' of Moïna's Preface. He must have put in some concentrated study during the next fifteen years to equip himself for the work he then undertook, which necessitated a good knowledge of French, Latin and Greek and at least some acquaintance with Hebrew and Coptic.

The School Registers are incomplete and do not cover the relevant years, which is a pity, since they give not only the pupil's date of birth but the name and address of his parents. No records for physical education were kept before 1876, so one wonders where Joseph Hone (*W. B. Yeats, 1865–1939*) discovered that Mathers distinguished himself at athletics while a schoolboy, particularly in running and boxing? Hone followed Moïna's Preface in identifying the school as Bedford Grammar; later writers have done the same, and with the same paucity of evidence. Moïna made the same statement in a letter to Yeats of 1924, some two years before the Preface was published.

I can only suggest that the name Samuel was a favourite in the Clan Mathers, that the Bedford Samuel was a cousin of Samuel Liddell and that 'S. L.' would therefore have known some of the foregoing educational details. Did he adopt them as his own in after life, much as he adopted the name of MacGregor, guessing that his statements would be difficult to refute? Did he even take on the personality of a cousin, his namesake whose horoscope was more martial, having the Sun in Aries? Perhaps it was the kind of education which at some period he would have linked for himself; if one

looks on him as an ambitious personality with a 'disadvantaged' background, the idea seems plausible. I put it forward, not in order to discredit Mathers but to point up a problem: he managed to acquire a good education somewhere but where, is still far from certain. Even allowing that, like many people of independent mind, he was mainly self-educated and his only university the Reading Room at the British Museum, he must have prepared himself intensively or been so prepared during his late adolescence and early manhood, or the British Museum Library would have been of little use to him.

After Mathers left Bedford Grammar School (always supposing he went there) he settled down with his mother in the environs of Bournemouth and followed his father's humdrum occupation of clerk. Moïna says he 'led a student's life' and no doubt he did, in his spare time. But other and more exoteric interests also made inroads into it, for instance, Freemasonry and soldiering. The next definitely-known date in his life—in fact, the only one since his baptism—is October 4, 1877, when he was made a Mason at the age of twenty-three. His initiation at Bournemouth into the Lodge of Hengist, No. 195, was sponsored by E. W. Rebbeck, a well-known local estate-agent in whose business he was probably employed at the time. He progressed through the three Regular Degrees—Entered Apprentice, Fellow Craft and Master Mason, gaining his certificate for the last some eighteen months after initiation. On this document his name is followed by 'Comte de Glenstrae', his first recorded use of the title. Details concerning his entry into Freemasonry are to be found in *The History of the Lodge of Hengist* (1897) by C. J. Whitting who remarks that 'Mathers has since become a shining light in Rosicrucian circles' and was a notable addition to the roll of members. As Mathers did not resign from Hengist until 1882, he would in the ordinary course of promotion have had time to go through the Chair, that is, to fulfil the rôle successively of all the Officers in the Lodge and so to become its Master. However, Dr. William Wynn Westcott, whom he first met the previous year, states that he never did. He only reached the grade of Junior Deacon, yet was (surprisingly) appointed Director of Ceremonies. He put in a plea for the founding of a Lodge of Instruction. Dare one suggest that he felt the Craft rituals disappointing or at least insufficiently esoteric for his purpose, and

most of their Bretheren a bore? There is no record of his joining any other Craft Lodge.

However, before resigning he proposed Frederick Holland, a metallurgist of occult interests (including alchemy) then resident in the Bournemouth area who, according to Ellic Howe, 'gave Mathers his first instruction in the Cabbala . . .' Dr. Wynn Westcott and Dr. William Woodman, both high-ranking Masons resident in London, visited Bournemouth to participate in Fraternity functions there. They introduced him into *Societas Rosicruciana in Anglia* (= the Rosicrucian Society in England)—familiarily known as the *Soc. Ros.*—a scholarly and ceremonial association open to Master Masons only. On election into the Western Province of the *S.R.I.A.* Mathers took as his name the motto of the Clan MacGregor, '*S Rioghail Mo Dhream*' (= 'Royal is my race'), another indication of his early claims to Highland ancestry. Westcott, a leading light in the *S.R.I.A.* was quick to notice Mathers's potential, encourage his recondite studies and promote his progress in the transcendental aspects of Masonry. He may well have given his *protégé* an occasional taste of London's Masonic life by having him to stay. Mathers was much happier in the *Soc. Ros.* than in the Craft Masonry; rapidly mounting its ladder of degrees he soon reached the IX° and joined the governing triad. He remained active in the association until well into the following century at least. Considering his tastes one would have expected him also to gravitate towards the research-Lodge, *Quatuor Coronati*, but while he may have taken part in its Correspondence Circle he was never a full member.

Though Mathers's first certificate of initiation described him as a clerk, there is no means of knowing how continuously he was employed in this capacity. Perhaps it was only for short periods and at long intervals, when he was absolutely obliged to earn. The fact that in after life he was never continuously and gainfully employed for more than a few months together suggests that the habit of such steady effort was not established earlier. Not that he was idle: he worked with beaver-like industry at what interested him, and one wonders how he could hold down a job at all when beyond his Masonic commitments, his attention must have been focussed on the study and self-development he believed necessary for his future occult work.

He also took up soldiering with the First Hampshire Infantry Volunteers and went into it with such thoroughness that he was soon able to translate a military manual from the French and adapt it to British Army requirements. Militia Regiments were the forerunners of the Territorial Army, and their training offered a much-needed outlet for the physical energy characteristic of a man of his athletic type. Even in middle age he looked well in a kilt and enjoyed performing a sword-dance, as Yeats testifies. His psychophysical organism must have been strong in the Moving Centre, to use a phrase of Gurdjeff's. The activities of the Volunteers counter-balanced his sedentary occupations and gave him the outdoor exercise and muscular development which the field-sports beyond his means would have provided for the better-heeled.

When Yeats knew him in the 1890's he recognised the ruling passion of Mathers's life as 'magic and the theory of war'. If, as Crowley amplifies, he also 'had the habit of command' he must have acquired it as an N.C.O., since his name does not appear in his regiment's list of commissioned officers. Though he is wearing the uniform of a Lieutenant in the photograph of *c.* 1882 discovered by Ellic Howe, it is not therefore necessary to impute fraud. He may have hired the costume for a fancy-dress party and fancied himself in it so much that he had his likeness taken afterwards. Again, he may have been carrying out one of those instinctive rituals evolved in childhood when he would make a picture of what he wanted in order to bring it about—only this time it was a representation in 3-D, drama instead of drawing; a living puppet manifesting a dream: 'constrained, arraigned, baffled, bent and unbent'. If vanity was an element in his fantasy-life, a will to deceive was not one. The celebration of military prowess which persisted through his youthful day-dreams never entirely left him.

Mathers presents at this epoch a classic instance of a mother-fixated young man plunging into pursuits which, being entirely male-oriented, would raise an impalpable barrier between himself and women of his own age. His widow described it as 'a time of seclusion in the country'—Bournemouth and its environs were still fairly rural in the latter half of last century, so there is no need to look further than his mother's house for a country retreat, with perhaps an occasional visit to the New Forest or the Isle of Wight.

They occupied 'Dunvegan'—surely he chose the name!—Longfleet, a three-storied Victorian-Gothic villa of fair size and some pretension. It survives as 6, Longfleet Road, Poole, on the corner with Elizabeth Road, the village of Longfleet having been swallowed up long since in suburban development. No. 6 was for sale in July, 1973; though not as large as it looks in the photograph—sharing a party-wall at the rear with 4, Longfleet Road—it seems commodious for two people in straitened circumstances. One might surmise that Mrs. Mathers rented it from its then-owners and sub-let some of the rooms as Apartments, had her name occurred among the 'principal residents' of the area in Kelly's Directory for 1885. But it does not, though there is a record of a Mrs. Ann Mathers, who may have been the same person, letting Apartments in Yelverton Road for a short while in 1876. Otherwise mother and son must have tenanted a couple of rooms at 'Dunvegan', run as an apartment-house by someone else. The arrangement came to an end with Mrs. Mathers's death at the age of seventy from bronchitis and pneumonia on January 27, 1885—'in the presence of her son', as the certificate states. As no will was registered, she presumably left no assets: Mathers certainly inherited little or nothing from her. He moved to London without delay, recognising that the first phase of his life was over, though he may still have looked on 'Dunvegan' as in some sense a *pied à terre* since the second edition of his military manual is dated 'Bournemouth, 1889'.

CHAPTER SEVEN

A Sword: Fact (2)

It was primarily to Dr. Wynn Westcott that Mathers owed the possibility of beginning his occult mission in London, though the older man had no idea of the responsibilities he was undertaking. Due to his encouragement and financial help, Mathers made the first English translation from Knorr von Rosenroth's *Kabbalah Denudata*. Dr. Woodman joined Westcott in commissioning this work, and together they paid him a salary, if a small one. They were not themselves wealthy men but recognising his special abilities they did the best they could to subsidise him. In addition, Westcott provided for a roof over his head: commenting, in a summary of Mathers's life quoted by Ellic Howe, on the penurious state of his *protégé*, he says that he lived

‘ . . . in modest lodgings in Great Percy Street, Kings Cross, where he enjoyed Westcott's hospitality for many years.’ It was Westcott's habit to write of himself in the third person. By 1885 he had already become Coroner for North London and was installed at 369—more grandly, Athenaeum Lodge—Camden Road, N., so his hospitality need not imply anything more intimate than paying the rent of Mathers's digs.

Mathers was still mouse-poor when Yeats met him some years later: on occasion he was so weak from undernourishment that he could not give his usual sparring-partner a worthwhile bout. Dr. Edwards thinks that for a time he was a professional boxer: at his best he would have been a formidable adversary, and may well have earned an occasional fee for matches and demonstration-fights. Boxing and fencing were a more or less harmless outlet for his aggressive tendencies but the main object of these exercises was to keep fit. He always insisted that an occultist should maintain himself

in good physical trim, but there were days when a square meal would have served the purpose better than strenuous activity.

Could he not have supported himself by some regular employment, devoting his spare time to occult research, as did most of his associates? Perhaps—if time had been no object, but apparently it was: the new occult impulse had to manifest itself before the decline of the century. Temperamentally, he would have found it almost impossible to switch from bread-winning to occultism as he understood it and back again. Though some, like *Papus*, can ‘travailler par quart-d’heures’, the single-minded concentrator, whether scholar or artist, needs the ‘vista of hours’ stretching ahead if he is to do justice to his chosen theme. (The unorganised character of *Papus*’s writing too often betrays this lack of concentration.) Moïna implies that her husband was already in touch with his Secret Chiefs, who were, as he thought, human beings possessing an objective existence beyond his own consciousness and disposing of vastly superior powers. In any case, he had seen that his True Will (to use a Crowleyan term) was to establish an occult School. The amount of erudition necessary for this could not have been amassed by spare-time work in a few short years—entailing as it did not only study in the academic sense but hours of meditation, ritual or other praxis aimed at making contact with little-known modes of being. It would have been most difficult to carry on a mundane job in brisk and protracted alternation with such a programme.

A lodging in the King’s Cross district was fairly convenient for Mathers’s researches at the British Museum; his long stride could have covered the distance between them easily in an early morning walk. This would have given him outdoor exercise, which he would otherwise have missed in city life, while economising on fares. Only a little further was Great Queen Street and the Masonic *enclave* with Grand Lodge and the premises of the *S.R.I.A.* Mark Mason’s Hall in the Euston Road and Westcott’s abode in Camden Town were also handy.

Almost before his translation of *The Kabbalah Denudata* was published in 1887, the first discussions leading to the establishment of the GD had taken place. That the GD originated in the famous Cypher Manuscripts is hardly in dispute: the big question is, where did these MSS come from? Whether the Rev. A. F. A. Woodford

found them deposited in a Masonic store-cupboard by Frederick Hockley before his death, or Dr. Woodman picked them up second-hand from a Farringdon Road bookstall in 1886, or Wynn Westcott manufactured them, it was the last-named who undertook the task of deciphering them. Not a difficult one: according to Edward Garstin, the code is of a simplicity so childish that anyone accustomed to dealing with such matters could quickly break it. In fact it was one evolved by the fifteenth-century Abbot Trithemius, and a few years ago an example of it was on show at the British Museum in an exhibition of similar cyphers. Westcott, being already familiar with it and with Masonic-type rituals, saw at once that the manuscript conveyed, in English, a series of five summarised grade-initiations. Among the papers he also found the name of a Rosicrucian adept, Fraülein Sprengel, with an address in Stuttgart. He commissioned Mathers to write-up the rituals into workable shape and himself began a correspondence with the adept.

This opportunity Mathers seized with both hands: it must have seemed to him that the Secret Chiefs, of whose influence on his life he had long been obscurely aware, had now dropped into his lap the plan of an occult School. They offered him the skeleton of its Outer Court or *pronaos*; he filled out the ceremonies, elaborating them with all the poetic feeling and erudition at his command. Typical of a widespread grudging attitude to Mathers's attainments is Yeats's remark that he 'had much learning but little scholarship, much imagination and imperfect taste'. Yet Yeats was not above borrowing images from the rituals composed by Mathers to incorporate in his own works: and he further admits '... in body and in voice at least he was perfect; so might Faust have looked in his changeless aged youth.'

Westcott had already invited Mathers on to the governing Triad with Dr. Woodman, now Supreme Magus of the *Soc. Ros.*; all three held its IX° and thus the same triumvirate which managed *S.R.I.A.* affairs regulated also those of the new Hermetic Students of the Golden Dawn. Superficially stated, its main preoccupations being ritual magic, alchemy and Qabalah were thus a deepening and extension of the *Soc. Ros.* perspective. The next step was to enlist occult students as members, and such were not slow to join.

Masonic offshoots were not Mathers's only interest for when he

first settled in London—perhaps even earlier—he was much attracted to Dr. Anna Kingsford (1846–88), and to her and her collaborator, Edward Maitland, he dedicated *The Kabbalah Unveiled*. Dr. Kingsford was a married woman some years older than Mathers and, though frail in health, as energetic as she was beautiful. At a time when it was most difficult for women to obtain medical qualifications of any kind she achieved a Doctorate by continuing her studies in Paris. Henceforth her husband, a clergyman, and her child had to take second place to Edward Maitland, who was able to recognise her quality and identify his aims with hers. She was one of the earliest fighters for Women's Lib.; under her influence Mathers became an ardent feminist and helped her with propaganda. The impression she made through him on the GD *ethos* has not been fully assessed; it may be due to her influence on Mathers and Westcott that the Hermetic Students admitted men and women on equal terms; also that a typical woman-initiate, though less of a firebrand than Anna, would be likely to share her views.

Anna campaigned against vivisection and enlisted Mathers's support in this also; she was a vegetarian, even a vegan, and here too Mathers followed her. He was also a non-smoker. If such tastes seem out of character with his Martian tendencies, they may reveal his Will as distinct from his chosen Mask, to take the psychological terms which Yeats later employed in *A Vision*. Yeats, indeed, saw Mathers as essentially tender-hearted, even squeamish, and it is difficult to fit the allegations of black-magical practice, often thrown at him recklessly, into this picture. Anna certainly enlisted the help of *someone* in an attempt to liquidate by extra-sensory means certain doctors of the Sorbonne who practised vivisection. That her adviser was Mathers has not been established but if it were he, no doubt both would have felt themselves justified as agents of the Light.

In early life Dr. Kingsford was converted to the Church of Rome by a vision; membership of a 'Traditional' body may have given her the confidence to adventure further into subtle realms than would otherwise have been possible for her. Her subsequent writings, such as *The Perfect Way* and *Clothed with the Sun* have little in common with orthodoxy of any kind though she always affirmed that they were Christian. Moïna speaks of her position as Esoteric Christianity;

taking a broad view it might be classed as a variety of Christian Gnosticism. From what Anna herself says, she always intended to use the Church as a launching-pad for visionary experience: there is no hint of submission to ecclesiastical authority. How her co-religionists reacted to her is an intriguing question, as yet unanswered. She can scarcely have consulted them before joining the TS and becoming the first President of its London branch. She also founded its Hermetic Lodge, which budded off some years before the founding of the GD, as the Hermetic Society with a sister-group in Dublin. Westcott and Mathers both became honorary members and gave lectures under its auspices.

It was through Anna that Mathers met Mme. Blavatsky who asked for his collaboration in establishing the Theosophical Society. If this request were made during her visit to London in 1884 he must have been making excursions there from Bournemouth for some time before his mother's death; but he may not have met her before her return in 1887. He declined Madame's request though he joined her Society, as Westcott had done and as many more initiates of the GD were in the future to do. While there was initially no clash of interests between the two organisations, Western esotericism was, as Anna felt, inadequately represented in Mme. Blavatsky's; and the reluctance of Mathers to undertake a closer co-operation with it arose from his dislike of Oriental terms, often mistranslated and misapplied. He preferred to seek their equivalent nearer home, in Egyptian Tradition and other mystery-cults of Classical times, in Celtic myth and above all in Rosicrucian symbolism. This is understandable if, as Moina believed, her husband had already received directions from his own Secret Chiefs.

During the years when Mathers frequented the Reading Room he must have heard tell in British Museum folklore of two famous eccentrics, the brothers Sobieski-Stuart. Perhaps he had first picked up their trail when, fired in his Highland enthusiasm by their example, he re-assumed his ancestors's style. It is possible, though unlikely, that he caught a glimpse of the younger brother before his death in 1880.

The Young Pretender's mother was Maria Clementina Sobieska, and the brothers John Sobieski Stolberg, Count d'Albanie and Charles Edward claimed to be his grandsons. C. J. Heus's article in

Royal Stuart Viewpoint (February–March, 1974) speaks of ‘the absurd Sobieski-Stuart claims’ but no doubt a different view is tenable.

The brothers had fought for Napoleon and lived much on the Continent; also in various parts of Scotland—Darnaway Forest, on the River Findhorn, near Elgin and at Edinkillie, Morayshire. A Celtic cross inscribed in Latin and Gaelic commemorates them at Eskdale Catholic church—born Anglicans, they had converted themselves at some point in their career. Their literary works include *Vestiarum Scotium* (1843)—a study of tartans, *Castumes of the Clans* (1843), *Lays of the Deer Forest* (1848), and *Poems* (1869). By 1868 they had settled in London where Donald Macpherson, author of *Melodies from the Gaelic*, taught them this ancestral tongue. Impecunious though they were, they went into Society with a big S, finding there many people of intelligence and lineage to support them. The British Museum authorities accepted them with deference as Bonnie Prince Charlie’s descendants. This was long before the days of plastic-covered seating and computer ‘noises off’ in the Reading Room, which was then cosily upholstered in velveteen and partitioned into alcoves. One of these was reserved for the Sobieski-Stuarts and a special desk laid ready, all the pens, pen-wipers, paper-knives and paper-weights embossed with a gold coronet. Here the brothers would hold court, arrayed in the most colourful varieties of Highland dress. May not the rumour of their successfully-maintained pretensions have inspired Mathers? Did he speculate that if the Sobieski-Stuarts could do it, then why not he? One may be sure that he absorbed all they had written, and he was not alone. The enthusiasm of Queen Victoria and the Prince Consort had made Scotland very much the in-thing by the middle of last century.

In one of Annie Horniman’s letters to Dr. Edwards she mentions meeting a great friend of Mathers named Stoddart, a man some years his junior—with ‘a London accent’, as she notes—who taught in a Board School and who, Mathers believed, was his son in a previous incarnation when, as the Young Pretender, he had had an affair with Flora MacDonald. Whether or not Annie’s recollection is trustworthy, the young man was evidently Mathers’s cousin, Walter MacGregor Stoddart; and if any of his relations could be traced

to-day several questions might be answered. Did he, influenced by his elder cousin, take the name of MacGregor because Mathers had done so or was it his by birth? As things are at present, it is impossible to say what researches into genealogy Mathers pursued and with what result. My guess is that the Bonnie Prince Charlie archetype belonged to a world of fantasy—though it was an infectious illusion, since Mrs. Weir took under her wing a young man whom she believed to be not only the son of a Scottish Duke but a reincarnation of the charismatic Prince. The MacGregor link, however, was probably traditional in the Mathers family and its connections. It was carried further by painstaking investigation on the part of Mathers himself, such as he later followed in tracing the pedigree of the Abra-Melin demons. The attempted genocide of the MacGregors by the English Government, the dispersal of their remaining clansmen and the suppression of their name had made it difficult to be sure who was a MacGregor and who was not.

How about the title, Count of Glenstrae? It is too easy to dismiss it out of hand as bogus for the question is complicated by the fact that such honours may be accepted as valid in some countries but not in others. Dr. W. B. Crow, whose Order of the Holy Wisdom includes a department specialising in Heraldry, tells me that there are certain titles not recorded by the Lyon King of Arms in Edinburgh which are yet genuine. I have seen Mathers's style referred to as 'a Franco-Scottish title': Moïna avers that Louis XV created Ian MacGregor as Comte de Glenstrae consequent upon his service with the French army in India. It is a fact that the Clan MacGregor at one time owned land at Glenstrae in Argyllshire, and Mathers's first esoteric motto, '*S Rioghail mo Dhream*', recalls Kenneth MacAlpine's brother Gregor, the founder of the Clan. Of their proscription in 1604 after the Battle of Glenfruin when they slaughtered over two hundred Colquhouns (no hard feelings!) Mathers remarked that it is '... said to be the only instance of a *name* being proscribed. This proscription was not annulled until 1822!' Other authorities give 1774 as the date for the passing of the Act annulling the suppression, but this may not cover the name.

It was due in some degree to the romantic appeal of outlawry as much as that of aristocracy that two of Mathers's pupils, Allan Bennett and Aleister Crowley, to say nothing of the MacGregor

Reids later on, followed him in adopting the name of MacGregor. Crowley at one time assumed Rob Roy's motto, 'E'en do and spare not'; he also called himself Alastor, The Wanderer of the Waste, and Yeats was at one time fascinated by the Alastor-persona.

Mathers's marriage-certificate does not include the title but his death-certificate does; Moïna's own death-certificate, made out by her younger brother and heir, calls her late husband 'Liddle MacGregor Mathers, an occult student'. Another explanation is advanced by some relations of Mrs. Weir who maintain that he was a Count of the Holy Roman Empire. Though the Emperor Franz-Joseph of Austria continued to confer such titles until his death in 1914, Mathers could scarcely have received one as early as 1878 (when he is first on record as using it) even from a former monarch. Certainty is elusive since published records do not include all the later Imperial conferments; one can only say that later it is chronologically possible. Unless Mathers was the possessor of *two* titles, one inherited or at least resuscitated and one, much later, conferred, I feel that my informants must be mistaken. There may even be confusion in their minds between a Count of the Holy Roman Empire and a Papal Count; the latter is also a possibility if rumours of Mathers's conversion are true—there are some unsuspected line-ups between the Church and occultism.

Mathers may have been in quest of a more glamorous ancestry than that confirmed by his immediate background, but whatever his intention in adopting a noble style, he was not motivated by vulgar snobbery. 'Pierre Victor' (Victor Barrucand) makes a perceptive suggestion in *L'Ordre Hermétique de la Golden Dawn* (Nos. 2 & 3, 1956, *La Tour St. Jacques*):

'Ainsi les prétensions de Mathers ne sont pas symboliquement absurdes. Il était bien spirituellement de la race de ces hommes étranges, partisans jacobites et "mystiques" du XVIII^e siècle.'

The year 1887 was important in Mathers's life for several reasons. It brought to fruition his first major work of esoteric scholarship and showed him the first practical possibility of establishing his occult School. Perhaps more important still, it saw the first meeting with his future wife, without whose aid he could not have maintained his inner-plane contacts. Moïna Bergson had finished the regular

course at the Slade School and was studying Egyptian art at the British Museum: was it under the burning gaze of that enthroned black marble Sekhmet, a Lioness of the Sun still instinct with vibrant force, that they first exchanged incendiary glances? Mathers, recognising at once a beautiful girl and a gifted seeress, impulsively proposed but was at first refused. Early the next year, when Annie Horniman returned after a protracted visit abroad, Moïna presented Mathers to her '... as an interesting man whom she did *not* want to marry,' as Ellic Howe quotes. However, she was soon engaged to him and thus began their lifelong partnership as directing mage and skrying sibyl. Moïna was one of the GD's first initiates and later the first member, after the Triad, to enter the Second or Inner Order. From a metaphysical viewpoint she is more than this, embodying an unconscious attempt to balance the exclusively masculine leadership. Her rôle could be compared to that half-acknowledged element in Christianity which almost transforms trinity into quaternity by the introduction of a feminine equivalent or *shakti* for each of its Persons:

God the Father: the Blessed Virgin, Panagía (All Holy)

God the Holy Spirit: Hagia Sophia (Holy Wisdom)

God the Son: Eklesia (Church as Bride of Christ)

Moïna began at once the arduous sessions of clairvoyance whereby she brought through material from the inner planes which was to form the basis of the Second Order a few years later. The Outer Order may have been Westcott's 'baby' but the Inner Order, that of the Red Rose and Golden Cross, was the joint creation of Mathers and Moïna. Whether they interpreted the inspiration of Secret Chiefs, activated their own latent memory of previous occultist incarnations or evolved a system jointly from a collaboration below (or above?) conscious level in their own psyche, is a matter of opinion. The powers of the human psycho-physical organism are still unfathomed, but there is an analogy between the Mathers's process and that of Yeats and his wife some thirty years later which produced the material for *A Vision*. Consequent upon this occult partnership Yeats records similar fatigues, disturbing phenomena and what he calls 'frustration' from hostile entities, though with much less stress and strain than the Mathers's experienced. The main

difference was that while the Mathers's believed themselves to be under a bond to their Unknown Superiors, the Yeats's began their *clairvoyance à deux* as a diversion, absorbing though it later became.

Rather more than two years after their first meeting, Mathers and Moïna were married. He was thirty-six, she twenty-five; neither had been married before. Onwards from 1890, if not before, Mathers changed his first name to Sydney and it so appears on his certificates of marriage and later, of death. If he had a motive in identifying himself with the Bedford Samuel Mathers, he may also have wished for some reason to distinguish himself from the latter. In a letter to the magazine *Light* dated October 23, 1901, he signs himself G. S. L. MacGregor Mathers, but what the G. stands for I do not know—Gregor, possibly?

After the ceremony Mathers took Moïna back to Forest Hill where he was already living in Museum Lodge, having recently obtained a position as assistant librarian with F. J. Horniman. One of Annie's letters makes it clear that he was never 'the Curator of the Horniman Museum', as has often been stated: he was scarcely there long enough to see the opening of her father's collections to the general public. He owed his post, informal as it was, to Annie's recommendation: she hoped to mitigate the life of insecurity which she foresaw for Moïna. The pair also had the use of Stent Lodge in the Museum Grounds, probably rent-free, and their home there became for about a year the focal point of GD activity. Alas, this comparative prosperity did not last long owing to a dispute between Mathers and Horniman *père*, and the talented but feckless couple were again living from hand to mouth, this time in Percy Street off the Tottenham Court Road. Again Annie came to the rescue, but tried to funnel her aid to the wife while excluding the husband. She must have been naïve as well as tactless if she supposed it possible to support one member of such a partnership without helping the other. Having established a Second or Inner Order in London, both migrated to Paris, Mathers sincerely believing that his Chiefs were using Annie to provide for him—and who was he to question their methods? As for her, she finally came to accept the fact that he would share her doles to Moïna, and it was her generosity that enabled them both to find their feet in the Paris of the Belle Epoque.

CHAPTER EIGHT

A Sword: Fact (3)

When they first arrived in Paris, Mathers and Moïna stayed in the Rue Miromesnil but after a week they crossed over to the *Rive Gauche* in search of cheaper lodgings. These they found at 121, Boulevard St. Michel, where they lived for some time—in extreme poverty, according to one of their visitors. Yeats gave their address to John O’Leary, ‘suggesting that any Irish Nationalists in Paris should call on Mathers as a specialist—presumably in military matters—who had ‘a plan’ which he wanted to put into force at once. Whatever his schemes—and politics at this time deflected him to some extent from his occult mission, though he believed they were in some way ancillary to it—Mathers’s accommodation did not contain a room large enough to serve as a Temple. It was two years before he established full GD working, when he had managed to move into an apartment in the Champ-de-Mars—surely an address irresistible to him! By an instance of synchronicity (since St. Michael is also a ‘leader of God’s host’) he was leaving one Martial address for another. At the new one, 1, Avenue Duquesne, there was a room suitable for ritual, and in 1894 he deputed his benefactress Annie to perform the consecration ceremony. This time the dedication was to *Ahathoor* (Hathor, the Egyptian Aphrodite).

Moïna’s four large canvases representing Egyptian deities—Nephthys, Osiris, Horus Hawk-head and Horus the Younger—used to decorate an ante-room through which devotees passed on their way to the Temple itself. It seems to me that this ante-room or hall may have seen the performance of the Rites of Isis, which were always distinct from the GD rituals though there has been confusion on the point with some writers. The resuscitation of an Isis-cult was one of the many activities into which the Mathers’s plunged in addition to their already full programme of commitments. Mathers

was still head of *Isis-Urania* (though he had appointed Florence Farr to deputise for him during his absence from London) and he still held office in the *Soc. Ros.* But the main task for him and Moïna was to bring through from the Secret Chiefs yet more knowledge for the GD, though their financial struggles and anxieties made almost impossible the type of concentration necessary to such effort. As if all this were not enough, the couple now undertook the teaching and organisation necessary to the revival of a separate cult. Whether or not it was part of the mission laid upon them by the Secret Chiefs, it was clearly not opposed to Their intentions. It might be called in theological terms a work of supererogation, with the possible advantage of using the Isis-movement as an Outer Court for attracting postulants to the GD.

Besides all this, the Mathers's were always ready to provide a meal or a bed for GD members, often two or three at a time, who arrived in Paris from London and elsewhere. Among their guests on various occasions were Allan Bennett, Percy Bullock, Aleister Crowley, Frederick Gardner, Maud Gonne, Annie Horniman, Dr. Henry Pullen Burry, Charles Rosher, William Sharp, Ada Waters and W. B. Yeats. Hospitable as they were, the Mathers's could scarcely have welcomed so many had they lacked domestic help but, regardless of straitened circumstances, they always seem to have employed a resident *bonne*. At that epoch one had to hit rock-bottom before doing without servants, and in France there were country-girls glad to join a Paris household in exchange for board and lodging without further payment. As there were no cars, people then spent little on mobility in contrast to people of to-day; there was no public transport, even, except railways linking the main-line stations to certain suburbs, until some years later. The alternative, a horse-drawn cab, was a luxury only to be afforded for special occasions. Mathers, when he did not walk, pedalled about Paris on a bicycle, a colourful figure in a kilt and plaid of the MacGregor tartan with a *skean-dhu* between stocking and one brawny knee. Whenever he wore Highland gear he felt 'like a walking flame' as he once confided to Yeats.

Among those on whom he made an impression was the German writer, Max Dauthendey (1857-1918), who fetched up several times in Paris during the course of his wandering life. In his auto-

biographical *Gedankengut aus meinen Wanderjahren* (1913) (= Thoughts Garnered from my Years of Travel) he mentions Mathers as *der Zauberer* (= the Magician) though he does not name him—and his Order as *Die Menschen von Morgen* (= People of Tomorrow). He first heard of the GD while staying in Bloomsbury, where he met a young American couple, James and Theodosia Durand, sculptor and painter. He vividly describes their *ménage*—the huge bed-sitting-room where they lived and worked, the long talks over pots of tea, the fogs outside. The couple had left Paris for a few months in order to study GD teaching—no doubt at the British Museum as well as at the meetings they attended twice a week. They introduced Dauthendey to Yeats who took him to the first performance of *The Land of Heart's Desire* at the Avenue Theatre. On the way Dauthendey, who was short-sighted, dropped his glasses down a gutter-drain so could not see what was happening and slept peacefully through the historic occasion. None the less, Yeats renewed acquaintance with him later in Paris, commemorating him—as 'Doukenday'—in the Epilogue to *Per Amica Silentia Lunae* (1918): one of 'the young men of letters who talked of magic'. (Yeats's spelling was always wild and his ear for languages defective; but how did Macmillan's readers let that one through?) After their return to Paris the Durands took Dauthendey and his wife Anni to visit Mathers; Dauthendey writes of the meeting:

' . . . the last descendent of a Scottish king who was living in Paris as an Egyptologist. He and his wife occupied a pretty villa surrounded by a garden. On Sundays he entertained many visitors. I saw there the papyrus-rolls of *The Egyptian Book of the Dead* which he was translating from the hieroglyphics into English. This same scholar re-introduced the ancient cult of Isis and his wife became the Isis-priestess. I learned this several years later from illustrated newspapers which carried a picture of the pair of them with a report on their revival of the Isis-cult.'

No doubt the last sentence refers to the issues of December 1 and 15, 1900, of Jules Bois's paper, *L'Echo du Merveilleux*. The 'pretty villa' was 87, Rue Mozart, Auteuil (though Dauthendey says Neuilly) to which the Mathers's moved in 1895. Bois had evolved his version of the Rites of Isis as early as 1888; and some five years

later he collaborated with the Mathers's in giving private performances at their apartment. By 1898 he was suggesting that they transfer the show with himself as *compère* to the Théâtre Bodinière, a small theatre near the Gare St. Lazare, and admit the public on payment of a fee. This broke no obligation of secrecy as the Rites were not connected with GD rituals but consisted in declamations from *The Egyptian Book of the Dead* translated into French. These were interspersed with invocations to Isis composed by Mathers and Bois and dances by a friend who had a talent for choreography. The type of theme was echoed years later in the Rites of Eleusis which Crowley put on at the Caxton Hall.

An account of the Isis-Rites appeared with the pen-and-ink sketch in *The Sunday Chronicle* for March 19, 1899. This sketch is slight but shows that Mathers was considerable taller than his wife. The critic praised the beauty of her voice and appearance and her captivating presence as she incarnated the 'High Priestess Anari', but spoke scathingly of Mathers's French accent and complained that he looked more like a Yorkshireman than the 'Hierophant Rameses'. Accent or no, he possessed a deep and resonant voice; he was a 'well-made man' (according to Joseph Hone) and would look impressive whatever his costume. The Rites had a good reception and brought the couple many interesting contacts. It is only a step from ceremonial to stage and both took it with ease.

There is a tradition that soon after coming to Paris the Mathers's travelled to Egypt where they came in touch with the Isis-current of that country's ancient magic. I have no details of this journey and cannot even say for certain that it took place. If it did they could have visited Busiris, chief Isis-centre of the Delta-region, without much difficulty though it is less likely that they reached Philae, the island sanctuary above the First Cataract, on a short trip. They may have used some of Annie's bounty to defray expenses, or some other friend may have sponsored them. The late Gerard Heym was of the opinion that they did in fact go to Egypt; he contrasted the forces which influenced them with those of the 'dark' or Typhonian gamut in Egyptian tradition to which Crowley later tuned in. Dauthendey continues:

'In that summer we often visited the vaults of the Louvre

which contained the great Egyptian collections. In the process I learned a good deal about the secret traditions of the occultists. These explained to me that it is wrong to look upon the great porphyry columns of the Egyptian gods as animal-deities, though they appear in animal shape.

‘These statues, half-human and half-animal, that stand or sit upright in a stiff ceremonious pose, merely have animal *masks* in front of their faces: the mask of an ibis, or a jackal or a tiger. The Egyptians liked to show their gods with animal-masks so as to indicate that animals and human beings possess similar emotions; that all beings living on the earth experience one and the same divine life; that the Unfathomable appears behind various earthly masks; and that the eternal feelings of the universe are summed up not only in the form of a human being but also in those of the animals.’

I quote the passage at length because it is likely to represent Mathers’s teaching on this aspect of Egyptian occultism. What Dauthendey says also gives a wider perspective on Mathers’s scholarly attainments than has hitherto been recognised. As to whether Dauthendey himself was initiated into *Ahathoor* is left vague: perhaps, rather than being ‘a joiner’, he was one of those *Nobles Voyageurs* who pursue a wandering life as an occult praxis. An American commentator, W. G. Wendt, in *Max Dauthendey* (1936), plays down all connection with the occult; but so formidable can academic prejudice be that a serious interest in this direction is not necessarily precluded. Let us hope that any English translator who may tackle Dauthendey’s books will show more perception: so far, the latter remain almost unknown in this country though titles like *Phallus* (1897), *Die Frau von Thule* (1898), *Lingam* (1909) and *Der Venusinrenrein* (1911) might be expected to raise curiosity.

There have been speculations, one can call them no more at present, to the effect that Mathers travelled also to America and Germany. While several GD temples flourished for some time in the U.S.A., they were founded as far as one can tell by people who visited him in Paris and were authorised by him to spread the Order. Virginia Moore in *The Unicorn* says that there were temples set up in Germany, and implies that there were others besides

Ahathoor in France, but I can find no trace of such. Still more unreliable rumours now current connect the GD with Nazi occult organisations; for instance, Trevor Ravenscroft in *The Spear* (1972) maintains that the Edelweiss Society flourishing in Sweden during the early 1920's was a scion of the GD, which is nonsense. He also alleges that former associates of the 'Paris Lodge' (presumably *Ahathoor*) were attracted to Haushofer's Luminous Lodge in Berlin—but without substantiation. Such rumours owe their acceptance to a confusion with adherents of Crowley's *Astrum Argenteum* or to his connection with the *Ordo Templi Orientis*, mistakenly identified with the GD.

Besides his non-stop activity in Paris, Mathers often had to return to London on *Soc. Ros.* or GD business. In 1896 he was obliged to suspend the membership of Annie Horniman because of her meddling and (perhaps unintentional) mischief-making in Order affairs. If her cheques to him were also suspended as a consequence of this dispute, it would not seem catastrophic to one of Mathers's headstrong temperament; but being more than ever pressed for money he and Moina may have hoped to gain financially from the Isis-Rites. Perhaps they even did so. The publisher, Bailly, was bringing out a magazine called *Isis* which he planned as the organ of the Celtic cause; he also had ideas for founding a Celtic Order, but the Mathers's insisted that before this could be considered the Celtic pantheons must be re-awakened by skrying and ceremony. Temples devoted to the cult of Isis are more widespread than one might suppose. Only the other day I heard of one set up in a country house near Enniscorthy, Eire.

Fortunately the Mathers's had other means, however chancy, for Mathers acted as a kind of free-lance tipster selling 'inside information' about the stock-market and shares on commission to would-be investors; though such employment could have been little to his liking. However, there were some pleasant interludes that year, one being an invitation from John Brodie-Innes and his wife to stay with them in Edinburgh. It is said to have been Mathers's only visit to Scotland (in this incarnation, at least). Yeats mentions that he went at the instance of a Jacobite group, the White Rose Society, of which Brodie-Innes may well have been a member. A letter from Moina to Yeats suggests that they had hoped to meet

Professor Patrick Geddes, but he was away. Author of *Cities in Evolution* and founder of the Outlook Tower in Edinburgh and Leplay House in London, Geddes also originated *Le Collège des Ecossais* at Arles. Being associated with Montpellier University it kept alive the traditional Franco-Scottish alliance. From these institutions there developed an International Conference on Sociology which still takes place biennially; also *The Sociological Review* and various 'surveys' and study-tours. Geddes was one of the first town-planners and was later knighted for his pioneering in the ideal of a place-work-folk combination. I gathered from hints dropped by Alexander Farquharson, the late Secretary of Leplay House, that Geddes was connected with the GD in some way though I am not sure whether he was ever a member of *Amen-Ra* Temple. The works of 'Fiona MacLeod' certainly saw the light of day through his publishing house in Edinburgh.

In the following year Dr. Wynn Westcott, Mathers's old friend and patron, withdrew from the Order. It has been inferred (by Crowley, in the first instance) that Mathers engineered this resignation out of jealousy and overweening ambition. That he would act so seems to me unlikely; on the contrary, Westcott's retirement must have been a shock to him at a moment when he needed all the support in London that he could get. There was no one else of adequate standing to watch over things while he was occupied in Paris. Mathers must have realised by this time the extreme difficulty of living on the Continent while continuing to govern an Order whose main adherents were scattered over the British Isles. The stress of his position shows in the tone of his letters to recalcitrant followers. If letters of protest have to be written, emotive phrases are best avoided; but what would be the use of such advice to a man of Mathers's impulsive and fanatical cast? His correspondence betrays all too plainly his feelings of outrage and desperation: the sentences thunder, the adjectives fly; but the result would have been more effective had he played it cool. His case is basically a good one: his students *were* treating him with pettiness and ingratitude instead of the loyalty and fraternal goodwill he needed and craved; but he is too much involved emotionally to state the facts to best advantage. His pupils found him difficult because, not understanding their limitations until too late, he gave them esoteric

knowledge beyond their capacity to receive. His faults were impetuosity and over-enthusiasm, but these are generous faults.

The turn of the century was a black time for Mathers, bringing as it did three major disasters, each of which involved him and the Order in litigation and consequent unwelcome publicity. First, there was the Schism in *Isis-Urania's* Second Order after which only five members are listed as loyal to him. These were Dr. Berridge, Mrs. Simpson and her daughter Elaine, Col. Webber Smith and G. C. Jones, though this meagre following does not give an adequate idea of the support he could still muster. There was, in addition, Crowley himself; though his Second Order membership not being recognised by *Isis-Urania*, he was not invited to their meeting. Gerald Kelly also, though he may not have reached the Second Order, had joined Berridge's *Isis-Temple*, already operative, so he must be counted among the loyalists. Allan Bennett was never opposed to Mathers though by this time his interest in Western esotericism was waning. What of John Elliott and the faithful Ada Waters? They may not have been present at the meeting to vote for Mathers but equally they were not against him. Westcott himself never overtly opposed him, even when Mathers accused him of fraud. The provincial temples were in the main loyal, though by this time *Osiris* had petered out. A glance at these facts will redress a balance upset by some accounts, from which one would assume a complete dereliction.

The summons served by Crowley at Mathers's direction upon the rebellious Second Order for the return of temple-furniture, MSS and other property, was countered by Annie Horniman's briefing of a formidable K.C. At this Crowley retired, though he had plenty of money and could have opposed her tactics with a similar move. This lack of enterprise must have disappointed Mathers, who appreciated Crowley's talents and hoped much from his collaboration.

The second catastrophe followed the Mathers's meeting with Mr. and Mrs. Theo Horos and their associate, Dr. Rose Adams. In spite of Moïna's later denials, it is plain that the Mathers's were at first deceived by these plausible rogues. They were not their only dupes—for years past and all over the world, the Horos gang had knocked a living out of fraud with an occult slant. Mathers was

always so keen to impart his hard-won knowledge, so delighted to meet anyone willing to receive it, that he was inclined to throw caution to the winds. Mrs. Horos presented credentials from a GD temple in the U.S.A.; he recognised at once her considerable mesmeric and mediumistic capacity and looked forward to her co-operation. He was soon disillusioned as to her intentions and only retained contact in the hope of recovering the items he had lent her. The Horos couple migrated to London where purloined rituals served as bait for further victims. A case against them for fraud and the rape of minors was heard before Mr. Justice Bigham in December, 1901. The débâcle of their conviction and incarceration with its resultant lip-licking publicity again reduced GD membership: the name of the Order, however unjustly, was dragged in the mud and many adherents, particularly those in public employment, severed connection with it. Though Mathers did not have to appear in the case himself, he must have found the references to Order matters in open Court and in a criminal context excessively painful.

Then in 1903 came the defection of Crowley—whom at the time of the Schism Mathers had almost taken as his magical heir—with accompanying theft, slander and attempts at occult attack. Though the last-mentioned were of doubtful efficacy, other influences contributed to the splintering of the Order into dissident groups and a consequent dilution of its teaching. Not until 1910, however, did Crowley decide to get back at Mathers by publishing long verbatim extracts from GD doctrine and ritual in his twice-yearly publication, *The Equinox*. When he went on to promise revelation of Second Order material, Mathers felt it was time to act: he crossed to London and filed a temporary injunction. The case was heard in March, 1910 by Mr. Justice Bucknill and Mathers won it, though he had to listen to jests from the judiciary and titters from the public. Unfortunately he had not sufficient funds to extend the injunction; it lapsed, and on this technicality Crowley won an appeal. Again the Press gave wide (and snide) coverage. Distressing though this episode was to Mathers, it was not fatal to his work, as some have maintained. Examination shows how little Crowley reproduced in comparison to the whole corpus of GD material; and *The Equinox* reached only a restricted readership.

This was the period when Mathers returned to London and

remained there for about two years; whether Moïna was with him I do not know but I do not think so. I believe he rented a bare room in the Hammersmith-Shepherd's Bush area where he lived almost as a hermit; but I do not insist on this as I have only oneiric evidence. Dr. Berridge's Temple was still functioning and no doubt benefited from Mathers's presence. De Wend Fenton, editor of a paper called *The Looking Glass*, now published a series of articles attacking Crowley's Rites of Eleusis, in the course of which he implied that Crowley and George Cecil Jones had had a homosexual relationship. Jones decided to sue for libel, and Mathers and Berridge were asked to appear as witnesses for De Wend Fenton. Crowley even alleges that Mathers supplied the 'dirt' on which the articles complained of were based. J. C. F. Fuller testified for Jones; Crowley was not called though he watched the proceedings as a member of the public. The case was heard in April, 1911 by Mr. Justice Scrutton who summed up in favour of Jones; yet the jury rejected his suit, the inference being that the testimony of Mathers and Berridge impressed its members as truthful. Jones disappears from the occult scene in a haze of scandal and debts.

How did Mathers emerge from the ordeal of a Court of Law, on this and the previous occasion? Not badly, considering the eccentric type of question he had to answer. His voice and presence commanded respect, however bizarre some of his statements must have seemed to a legal mind. No one—least of all Mathers—trained in military and Masonic ceremonial is cowed by that of the Law. His Judges may have wondered how such a man had become entangled with the strange and unsavoury happenings which they had to weigh up. Did they but know it, the cause was most often the unworldliness of his outlook. Under the pseudonym of Leo Vincey, Crowley published *The 'Rosicrucian' Scandal* (1911), a pamphlet burlesquing Mathers's plea the previous year for an injunction against *The Equinox*. In spite of Crowley's animosity, Mathers emerges, even from a parody, as an impressive witness—terse, accurate and shrewd—able to withstand with a ready answer the cross-examination of 'Scorpio, K.C.'.

By 1912, if not before, Mathers had returned to Paris. What was he doing? For one thing he could have been exploring the system of *The Grimoire of Armadel*, a MS he discovered in the Bibliothèque de

l'Arsenal which remains unpublished even to-day. He continued as Imperator of *Ahathoor* Temple; perhaps he still promoted the cult of Isis, but privately rather than by theatrical performance. I do not know how long he remained a member of the *Soc. Ros.* but unless he kept his Masonic links very quiet indeed, he could scarcely have associated with minor French and Spanish nobility among whom was a pretender to the throne of France. Yeats says he did frequent such circles, whose religion is strongly Catholic and whose politics are extreme Right. When Maud Gonne visited him last—in 1912 or '13, she is not precise as to date—she found him still in a nervous state: one day she saw him entering a Catholic church (most churches in Paris are Catholic) 'for refuge' as she surmised. She adds that she heard later of his reception but being a convert herself, she would naturally hope for the conversion of her friends. Dr. W. B. Crow in No. 7 (Easter, 1968) of his news-sheet *Aletheia*, states on the authority of Edward Garstin that Mathers and Moïna were Roman Catholics. I vaguely remember Edward saying something to this effect but can recall no details. Surprising as such a conversion may seem, the persisting influence of Anna Kingsford must not be underrated. Moïna would certainly have followed him into the Church as into many more devious paths; being already on chilly terms with her relations, a change of religion would do little to worsen her familial status. Years later, her brother Henri was much attracted to Catholicism but felt he must maintain Jewish solidarity in face of the Nazi menace, so was never converted. Moïna allowed no conversion to interfere with her magical life any more than Anna Kingsford had done.

Gerard Heym—another convert—believed it was through the Mathers's contact with the wisdom of the ancient Egyptian priesthood that they were given a plan for the regeneration of Europe on esoteric lines. Yeats remarks of Mathers that:

'He imagined a Napoleonic rôle for himself, a Europe transformed to his fancy, Scotland a principality, Egypt restored. . . .'

Europe has certainly since that time been transformed but whether the result accords with Mathers's desire is doubtful. Egypt has been restored to independence, though scarcely to its occult heritage. An

autonomous Scotland, however, is nearer to-day when eleven Scottish Nationalists sit at Westminster than at any time since Mathers's look into the future. Unfortunately there is no doubt of the fulfilment of his other prophecies—of global war. The outbreak in 1914 came as no surprise to him for he had been preparing himself for the onslaught since fifteen years by the study of first-aid. He opened a recruiting-centre at his residence, enrolled for war service several hundred British and Americans in France and helped to train them.

'... Dear predatory birds, prepare for war.' Michael Robartes thus addresses a group of his (occult) students in the stories with which Yeats prefaced the 1937 edition of *A Vision*.

Again Robartes says: "'Test art, morality, custom, thought, by Thermopylae'."

This Michael Robartes has been assumed to be one of Yeats's many *personae*; if so, it was one modelled upon Mathers. Consider his description: Robartes is 'a big old man', and 'lank, brown, muscular, clean shaven with an alert ironical eye'—descriptions which might well have fitted Mathers had he still been in circulation during the 1920's. It completes the sketch of him in Yeats's record of their first meeting at the British Museum. Robartes is always represented as the Magian character *par excellence* and as a type of hardihood at all levels.

Mathers lived just long enough to see victory for the Allies in the autumn of 1918; earlier the same year, he had seen the first step taken to enfranchise the women of Britain, for whose cause he had toiled in the previous century—against a prejudice and persecution now almost unbelievable. Having returned to the Auteuil district after many changes of address he died at his apartment in the Rue Ribéra on November 20, 1918.

Moína was much upset by Yeats's account of her husband's death in the first edition of *The Trembling of the Veil* (1922). He tells a story of a street-brawl, which he later admitted to be mistaken and omitted from subsequent editions; and he mentions melancholia as a contributory cause. In correspondence with him she strongly contested this, declaring that no tendency to melancholia had ever touched her late husband. Though she admits certain 'quixotic' elements in his character, she says these were modified in his

later years. Evidently he had mellowed. She adds that he suffered from no serious illness during their married life, with the exception of one lasting some three months during the 1914-18 War. She does not specify the nature of the malady, nor does she make clear whether it was his terminal illness, though I think she means that it was. She does say that his mind was unaffected and that he was engaged in mental work up to the moment of his death.

Dion Fortune's *Applied Magic* (1962) reports that Mathers died a victim of the 'Spanish' influenza which was ravaging Europe at the time; but no one at the point of death from virulent 'flu' could make much intellectual effort! Other writers have repeated Dion Fortune's account, in the way they will. Where did she get her information? Not from the death-certificate, on which no cause is specified. It is not (or was not) obligatory when registering a death in France to state its cause. From what Moïna writes, one might gather that it was the culmination of a visit from his Chiefs, the impact of whose presence—as he had warned long before—being almost impossible for a mortal to withstand. His favourite affirmation, 'There is no part of me that is not of the gods', became true at last.

Mathers taught that if one had found the Elixir, death could only come when 'the Higher Genius consented thereto'. Gerard Heym hinted at some mystery, or at least uncertainty, in connection with Mathers's demise. I have been unable to discover any facts about his burial, or his Will, supposing he left one.

CHAPTER NINE

A Sword: Fact (4)

I purposely left a summary of Mathers's literary output until I had sketched in, as far as sparse documentation will allow, the events of his life. In this way his works may be fitted into mundane developments on the one hand and interior happenings on the other.

Only one book was published before he left the Bournemouth area and this was, in character with his Martial dreams, a military manual, *Practical Campaigning Instruction in Infantry Exercise* (City of London Publishing Co., 1884), a title which describes the contents with accuracy. On the flyleaf the author's name is S. L. Mathers—no MacGregor, no *Comte*, though he had already made use of these on a Masonic document—followed by 'First Hants. Infantry Volunteers'. Had he held a commission in this regiment, this too would have been stated here.

That Mathers was able to translate such a treatise from the French proves a fair command of the language some years before his domicile in Paris. He must also have grasped the practical aspects of his subject or he could not have adapted the handbook to British Army methods.

The next year saw his mother's death, his removal to London and the appearance of *The Fall of Granada and other Poems*, published by Williams and Strahan, London. The title-piece, described as 'a poem in six Duans', is the longest and a Martial theme is again evident. The other poems are *The Birthday of May* and two with Latin titles—*Spectemur Agendo* (= Let us be assessed by our actions), A Poem in Praise of Self-sacrifice, and *Sic Itur ad Astra* (= Such is the Way to Heaven)—which might well have served as Rosicrucian mottoes. From an aesthetic viewpoint the collection is neither better nor worse than most minor verse of the period. The whole is preceded by an apostrophe from MacPherson's *Ossian* (*The War of*



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Horus, from Moïna's decoration for the ante-room of Ahathoor Temple, Paris—a series of Egyptian Deities in oil-paint and collage on canvas.



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Nephthys, from Ahathoor Temple.

Caros) in which Mathers defies, and in some sort predicts, his own fate:

‘Come ye, dim ghosts of my fathers, and behold my deeds in war! I *may* fail but I *will* be renowned, like the race of the echoing Morven!’ William Sharp’s edition, *The Poems of Ossian, translated by James MacPherson* (1896), the text of which was taken from Hugh Campbell’s edition of 1822, gives (p. 365): ‘Come, ye dim ghosts of my fathers and behold my deeds in war! I may fall; but I will be renowned like the race of the echoing Morven.’ So the italics and punctuation in the other quote are Mathers’s and his substitution of ‘fail’ for ‘fall’ is significant. The first of MacPherson’s prose-poems, *Cath-loda*, is divided into three *Duans* and the translator (if such he were) notes that:

‘The bards distinguished those compositions in which the narration is often interrupted by episodes and apostrophes, by the name of *Duan*. Since the extinction of the order of bards, it has been a general name for all ancient compositions in verse.’ Morven is in Argyllshire, territory of the Gaelic myth-hero Fin-ghal the father of Ossian (Oisín); and MacPherson’s supposed translation was one of Mathers’s favourite books. He chose it, in alternation with the Odes of Horace, as breakfast-time reading and accepted its authenticity. I will not examine MacPherson’s credentials here but will only call attention to similar claims and counter-claims put forward in regard to *Barddas*, taken seriously as a translation from the ancient Welsh by many scholars on the Continent. Even if this and *The Ossian* are both fakes from the academic viewpoint, they recapture a gleam of the suppressed Celtic spirit and therefore have inspired *celtisants* over the years, including ‘Fiona MacLeod’ from Scotland and the late Morvan Marchal from Brittany.

Mathers’s poems are dedicated to a Miss Alice M. Willet Adiye ‘as a slight but most sincere token of the Author’s Respect, Admiration and Esteem.’ One may speculate as to what relationship masks itself behind this Victorian phrasing: judging by her name, Miss Adiye was of Scottish descent, and probably sympathised with Mathers’s Gaelic enthusiasms. Whether or not he found in her a mother-figure it is safe to assume that she sponsored the ‘slim volume’s’ publication. I believe these were not the only poems which Mathers wrote and that a later manuscript exists (or existed),

'script'-written by his own hand in Indian ink with red capitals; but I will say no more of this as I have only the evidence of seership.

First of the considerable works of scholarship, which assured and still assure his place in the history of occultism, was *The Kabbalah Unveiled* of 1887. It was undertaken on Westcott's suggestion and its publication financed by one of his Masonic friends, F. L. Gardner, afterwards an initiate of the GD. The publisher was George Redway, London, in whose office Arthur Machen worked for a short time. Other firms have since brought out editions, John M. Watkins (1970) being the latest. On the title-page—where MacGregor is inserted after his initials—Mathers explains that he is translating Knorr von Rosenroth's *Kabalah Denudata* (first published in 1677) but claims to have collated this Latin version with the Hebrew and Chaldee originals. It comprises texts representing that school of Qabalistic thought subsumed under the label of *Zohar* (= Book of Splendour). Mathers translated the *Siphra de Tzenioutha* (= Book of Concealed Mystery) and two commentaries thereon by Rabbi Shimeon Ben Iochai, these being *Ha Idra Rabba Qadisha* and *Ha Idra Zuta Qadisha*—respectively, the Greater and the Lesser Holy Assembly. Here the Sage discourses on the first-mentioned text with an inner group of his disciples. Mathers numbered and annotated each verse of these three Zoharic treatises and prefaced them by a long and illuminating Introduction illustrated with diagrams, which students of the Hermetic Qabalah to-day cannot afford to ignore.

Clearly Mathers knew something of the Hebrew language but it is not certain how much. In writing its words and phrases he usually omits the Pointing which indicates either that he knew them so well as to find it unnecessary, or else that he had not mastered its system. When he restored the sigils in *The Key of Solomon* he used it—perhaps with Westcott's advice, since his Preface acknowledges the latter's aid. While there is no evidence that he could write and speak the language fluently, the late Gustav Davidson, a modern Hebrew scholar and author of *A Dictionary of Angels* (1967), several times cites Mathers's opinion with respect.

The following year Redway published an unpretentious handbook by Mathers, *Fortune-telling Cards. The Tarot, its Occult Significance and Methods of Play*. This was compiled before he had

devoted deep thought to the subject, and perhaps, again, it was produced at Westcott's request. Compare it with the chapters on the Tarot in Regardie's *The Golden Dawn*, Vol. IV, and judge how greatly his perception developed with the years! Samuel Weiser of New York re-issued the handbook, undated, about 1970. It does not describe the GD version of the *Atouts* and makes no mention of the correct symbolic design of the Court Cards or the Four Suits; it follows rather the Marseilles pack with the addition of Eliphas Lévi's ideas for the Chariot, the Wheel of Fortune and the Devil. A. E. Waite seems to have taken this manual as basis for his instructions to Pamela Coleman Smith when she was designing for him the well-known *art-nouveau* pack.

Mathers followed this up next year with another major work of scholarship, his edition of *The Key of Solomon*, again published by Redway, and re-issued by other London firms in 1909 and 1972. A pirated version appeared in Chicago in 1914 with the title, *The Greater Key of Solomon*, under the editorship of L. W. de Laurence, who added his own Preface and notes. These confuse rather than enlighten, as he nowhere makes clear which are Mathers's and which his own, though the advertisements for his 'occult' products speak only too clearly for themselves. Was he a dissident from the *Thoth-Hermes* Temple at Chicago? On the fly-leaf of his edition of the *Lesser Key* he describes himself as 'Member of the Eastern Order of Sacred Mysteries', whatever that may have been.

The Key is the most important Grimoire of Western magic and Mathers's is the definite form of it, collated as it is from seven different MS versions in the British Museum. The original texts are in Latin, French or Italian which he translated into English, the sigils being lettered in Hebrew, often very corrupt in the originals. Mathers corrected this where it was defective, reproducing the diagrams in black and white. In some of the MS versions coloured inks are used in the diagrams, one adding silver and gold; it is a pity that so far none of these have appeared.

A look at *The Key* will convince anyone that the doctrine and ritual of the GD was much indebted to it, especially in the matter of planetary attributions, angelology and tailsmanic magic. For GD purposes the required magical implements have been simplified: *The Key* insists on two knives, a sword, scimitar, sickle, poniard,

dagger, lance and burin, which the GD reduced to sword and dagger. Gardnerian (and perhaps other) witch-covens have adopted the two knives, one with a white hilt, the other with a black, as *The Key* prescribes. In *Fairy Lullaby* translated by E. Sigerson from the Old Irish a mortal girl appeals for rescue from the faery thrall:

‘A black knife bring to cross my sorrow
And stab their first steed coming thoro’!

May the *skean dhu* (= black knife) traditional in Highland gear have an origin in sorcery?

Mathers's Preface and notes warn his readers against the practice of Black Magic (though he nowhere defines it) particularly the use of blood in ritual, because the evil current is liable to return upon its originating karcist. In this he would seem to suggest that methods as well as intentions can be black. Temperamentally, Mathers would shrink from sacrificing any live animal (as recommended in several recipes) if he could not, as Yeats reports, bring himself to dispose of mice from a household trap.

One of the manuscripts which Mathers consulted (Lansdown 1202, p. 126) illustrates a talisman of Mars showing a snake twined round a sword and the words *Deo Duce Comite Ferro* inscribed on its coils: this was the motto Mathers chose on being raised to the Second Order and the degree of $7^{\circ} = 4^{\square}$. Though he did not reproduce this particular talisman, he must have known it well from his researches: it is pertinent in view of canvassing from certain authors (seemingly ignorant of Latin) in favour of *Fero* for *Ferro*. These would substitute ‘God as my guide, my companion a wild beast’ for the more apposite ‘God as my guide, my companion a sword’. A sword supporting a crown on the point is also the device of the MacGregor Clan.

A gap now occurs in Mathers's scholarly output until the publication of his next book in 1898 by John M. Watkins; this was re-issued in 1956, and also pirated in the U.S.A. (My own copy of the first edition is worm-eaten as though its enclosed entities wished to mark it with new sigils!) During the interval he had removed to Paris and decided to live there permanently. Though he was pursuing, together with his attractive wife, a more intense social life

than ever before, he managed to combine this with scholarship and magical operations. On a hint from Jules Bois he now discovered in the Bibliothèque de l'Arsenal the manuscript of a Grimoire which his translation has since made famous, *The Book of the Sacred Magic of Abra-Melin the Mage*. Recondite as the text was, Eliphas Lévi was believed to be acquainted with it and Mejnour, the high adept in Bulwer-Lytton's *Zanoni*, to be modelled upon the Mage Abra-Melin himself. The oratory and terrace for magical practice described in *A Strange Story* also resemble those recommended by Abra-Melin.

As one would expect, Mathers not only translated the work from its seventeenth-century French—the Hebrew original is missing—but added a long Introduction and copious notes, some devoted to tracing the pedigree of the demons to be evoked. Others show his knowledge of the root-words, usually consisting of three consonants, on which the Hebrew language is based. The first part of the text consists of a life-history of Abra-Melin, supposedly addressed to his son (i.e., magical heir?) Lamech; the second is a treatise on the general requisites for the performance of ceremonial magic according to his system; while the third tells one 'how to do it', being a kind of sorcerer's cook-book or rescension of spells. The last depend for their efficacy on the consecration and manipulation of Magical Squares, either perfect or gnomonic; I admit that I do not understand completely their derivation or method of action. This would appear to be unnecessary for obtaining results of a sort—though not always those desired. I hazard the guess that certain entities have been caused to indwell these diagrams; and while they can be made to do the bidding of an experienced operator, they may exercise an obsessive influence over those who employ them carelessly. Their names alone may even manifest an automatic life of their own: hence the dire warnings against the misuse of the Abra-Melin system.

In *Magic without Tears* (1954), Crowley recounts what sounds like one of his tall tales, but which I am inclined to believe. The composer Philip Heseltine wanted his straying wife to return to him, and with this aim but without Crowley's sanction, inscribed one of the Abra-Melin squares on his arm. She did return almost at once but he committed suicide immediately afterwards. Friends of

mine who once rented the basement-flat in Chelsea where his body was found experienced many ghostly phenomena.

Edward Garstin used to tell a story about a young couple he knew whose little boy grew suddenly excited, playing a number of malicious tricks of the poltergeist type and laughing hysterically the while. A docile and friendly child as a rule, he then fell into a black mood of sulks which was succeeded by more insane hilarity and destructive pranks. Desperate, the parents tried without success to pacify him and finally put him to bed; as they undressed him two scraps of paper fell out of his clothes. The father recognised some names he had scribbled down earlier while making notes on Abra-Melin entities: they were Durasco and Elerion, meaning respectively 'Turbulent' and 'A laughter'. The boy, too young to read, had picked them up out of curiosity and then forgotten them. One recalls folk-cures performed on children and animals, inexplicable by suggestion at conscious level.

This Grimoire is in a class by itself, not to be compared with the *Grimorium Verum* or *The Grimoire of Honorius*, or even with *The Key of Solomon*. It exceeds all others in the psychological preparation it demands before the chief operation, that of obtaining the Knowledge and Conversation of the Holy Guardian Angel—what the GD called the Higher Genius—may be attempted. Its instructions are addressed to the well-heeled section of the occult fraternity since it requires many months of special life-*régime*, a secluded residence, amenable relations and servants to assist. Did Mathers himself ever obtain the peace and leisure—to say nothing of a house with two temples and a private terrace—needful for performing the magical *opus* of the Holy Guardian Angel? Of all his addresses the one which came nearest to its requirements was the *pavillon* at 87, Rue Mozart—now a victim of much-bulldozed Paris—though its garden must have been overlooked by neighbours, one would think. Or did he rashly try that cutting-of-corners against which he warned his followers, and so brought on the psychological tension which several people noticed in him? Allan Bennett told Frater X. that he had seen Mathers materialise a spirit into the Triangle of Art by using a combination of the methods of *The Key of Solomon* and of Abra-Melin, so he must have made use of the latter.

Mathers had lent a copy of *The Book of the Sacred Magic* to

Bennett who, when living at Crowley's flat in Chancery Lane, worked with him intensively on its methods. Crowley took its directions so seriously that he sought and at last found a house suitable for following them at Boleskine on the south-east bank of Loch Ness. Ideal as this *milieu* seemed to be, he never stayed there long enough to complete the requisite preparations, his restless temperament driving him onward to fresh travel and adventure. Finally after several attempts at Boleskine and elsewhere during which, as at Chancery Lane, he reports phenomena which he could only imperfectly control, he claimed to have achieved the Knowledge and Conversation in a bedroom at the Ashdown Forest Hotel, where he stayed for a few days during October, 1906. Obviously he could not have worked the full rite in such a place and it is most unlikely that the previous months had been regulated by the prescribed fasting, prayer and solitude. He must have fallen into the error he attributes to Mathers.

In a footnote to her Preface, Moïna cites *Egyptian Symbolism* as though it were one of her husband's published works, but it is not to be found in the British Museum catalogues. Possibly it was published in Paris though she gives the title in English; there is no clue as to whether it were a booklet or a full-length treatise. It would date from around the turn of the century for during the previous decade Mathers had carried out an exhaustive examination of the Egyptian collections at the Louvre. If he did not visit Egypt itself, he may thus have picked up the 'current' of its Isis-tradition.

At about the time that Mathers was editing the *Key of Solomon* he gave the same attention to the *Lemegeton* or *Lesser Key*, another text ascribed to the same august author. Presumably he was unable to find a publisher (or sponsor) for it as it did not appear. However, in his usual trusting fashion he lent a copy of his translation and notes to Crowley. Some years later, in 1903, Crowley quarrelled with him and did not bother to return what he had borrowed. Instead, the following year he published the material as his own work, admitting the fact more or less blatantly in a prefatory note but seeking to justify his action through sneers at Mathers's deception by the Horos couple—who had also misused loans.

Of the five sections comprised within the *Lesser Key*, the first concerns the way to deal with evil entities (Goëtia): the second,

with entities partly evil and partly good (Theurgia-Goëtia); the third (The Pauline Art) and the fourth (The Art Almadel), with good spirits, while the fifth is an anthology of prayers supposedly used by Solomon. Whether Mathers translated all five sections I do not know; he certainly collated four principal manuscript versions in Hebrew, Latin and French, again tackling the work at Wynn Westcott's suggestion. Crowley published only the first part, under the title of *Goëtia*.

Besides *Egyptian Symbolism*, another book by Mathers which no one seems to have seen is his edition of the *Splendor Solis* by the fifteenth-century alchemist Salomon Trismosin, reputed occult teacher to Paracelsus. Edward Garstin valued this work highly and cited it several times in his own alchemical writings, especially the unpublished *Alchemical Glossary*. Trismosin was also the author of *The Golden Fleece*, one of the treasures of the British Museum's manuscript library, its coloured illustrations even rivalling the miniatures of *Les Très Riches Heures du Duc de Berry*.

Mathers passed his manuscript to F. L. Gardner, perhaps in part-payment of financial obligations, and Gardner published it about 1907 in the hope of recouping expense on some of Mathers's other work for which he had agreed to be responsible. But he did not let Mathers know what he had done, and the latter (understandably) protested. It must have been a very small edition and copies are scarce—if Ellic Howe has not seen one, who has? Again, there is no trace of it in the British Museum catalogues. Mathers's introduction and notes, if such there were, would be worth reading as his insight into alchemy is scarcely recorded elsewhere and would illuminate the Order's teaching on the subject.

Mathers was over-generous in the matter of lending his unpublished work to friends or allowing them to make copies of it—a risky habit if one hopes to gain financially by it oneself. This would be the last consideration with Mathers, whose prime motive was the spiritual development of his pupils under the guidance of his Chiefs. A manuscript arranged in tabular form and known as *The Book of Correspondences*, the compilation of which Mathers and Wynn Westcott had together begun in the early days of their association, was circulated by them among their more promising students during the 1890's. Allan Bennett had a copy which he

passed on to Crowley, or allowed him to copy again. Years later Crowley, while convalescing at Bournemouth, had the bright idea of adding a few columns to it. He then gave it the title of *Liber 777*, wrote an introduction and notes, and in 1909 published the whole as his own work, 'privately', under the imprint of the Walter Scott Publishing Co. Ltd., London and Felling-on-Tyne. This is the explanation of Crowley's claim to the feat of composing the whole within a week and without reference-books. Certain of the columns were repeated in his *Magick in Theory and Practice* (1929) and in Regardie's *The Golden Dawn*. A new impression of the original was *Liber 777 Revised*, brought out by the Neptune Press, London, in 1955; it was edited by Gerald Yorke and financed by Karl J. Germer with other of Crowley's transatlantic disciples, some further columns and short essays being added. Once again, the authorship of Mathers, who had done most of the initial work, went unrecognised.

The last example of his scholarship of which there is now any trace is *The Grimoire or Cabala of Armadel*, the manuscript again found in the Bibliothèque de l'Arsenal. According to Edward, Mathers made only two copies, which Moïna brought to London when she settled there after his death. She eventually gave them to Mrs. Weir who passed one over to Edward; I saw this one, which was a translation into English but I forget from what language. I guess that its system was derived from Chaldaean magic but this is just a wild guess. It was written in an exercise-book; the sigils of the spirits to be evoked were drawn in coloured inks and were of a form and derivation entirely strange to me. They were placed over the names of their appropriate entities between the lines of handwriting, so the pages presented a gay appearance. Edward could throw no light on them; but when he was hard-up in the 1950's it was only with reluctance that he sold this precious MS. I was able to put him in touch with a purchaser in Gerald Yorke. If Mrs. Weir's copy did not perish in the Hertfordshire holocaust it may somewhere survive.

It would be inadequate to judge Mathers's output only by work published in the usual way, since he was also responsible, with Moïna's help, for most of the Order-papers, both of instruction and ritual. Though many of these have since been published by various

'tellers-all', some still remain hidden, especially documents connected with the Second Order. Apart from these, he must have made voluminous notes on many subjects for his own personal use. I possess four exercise-books in Mathers's handwriting, which were passed on to me by Mrs. Weir some years before her death, containing notes on Celtic subjects. In her Preface, Moïna remarks that her husband was fascinated even as a schoolboy by the symbolism of Celtic legend, but my notes date from the time when he was living in Paris—probably from the late 1890's when he and his wife collaborated in clairvoyance with Yeats and Maud Gonne. They summarise his reading in contemporary academics like d'Arbois de Jubainville, Kuno Meyer and the poetic historian Standish O'Grady, and deal chiefly with the various mythical colonisers of Ireland and their pantheons. The notebooks show the kind of study Moïna recommended to Yeats as preliminary to any ceremonial skrying in connection with a projected Celtic Order. The following extract is a fair example:

'Amairgin Glun-gel or White Knee, was the Druid of the Invasion of the Race of Milé. His wife who died en route was Scéné. They landed at the South West of Ireland where Ith had formerly landed. It was called Inber Scene or Inver Skeen after Scéné who was here buried. It is the point where Nemed had landed in his invasion. (Probably Kenmare river in County Kerry). Some say (Book of Leinster, "Flathiusa N Erend") that the children of Milé landed about 1100 B.C. (time of David); but the "Book of the 4 Masters" places it at 1700 B.C. They arrived *May 1st, die 24, 17th day of the Moon*. Partholan's invasion was *May 1st, die 3, 14th day of the Moon*. It was also on a May 1st that the epidemic pestilence occurred which in a week destroyed his race. The 1st May was consecrated to Belténé one of the Names of the God of Death, i.e. the God who both gives and takes away life.'

Die 3 means on the day of Mars (Teutates), Tuesday; it was a GD custom to date one's letters according to the planet of the day. *The 14th day of the Moon* refers to the number of lunation, in this case Full Moon.

It would be worth while to collect Mathers's contributions to periodicals, mostly Masonic, like *Anubis* (1902) and the *Clavicula Rosicruciana III* of about the same date which contains an essay on *The Symbolism of the Four Ancients*. The collection could include his letters published in various reviews such as *Lucifer* and *Light*; and what about his letters to friends (and enemies)? There must also have existed at one time a considerable number of letters *to* him from others, and some of these may yet surface.

CHAPTER TEN

A Sword: Fiction

Everyone who has written about Mathers has made mistakes but with Aleister Crowley it was a case of deliberate mistakes. At the mercy of his own moods, his statements on many subjects can only be accepted with caution: this is above all true when his assertions concern Mathers, whom he at first venerated and then vilified in a long-drawn campaign of slander. Since he is one of the few sources of information on Mathers's life, one has to pick one's way through his jokes, exaggerations, fantasies and scurrilities, taking a hint here or there as one may.

Other fiction-writers are Moïna and Joseph Hone; F. A. C. Wilson and Annie Horniman add their quota. Yeats I regard as a source of fact rather than fiction; he made it plain when he was recording his subjective opinions, and was concerned to rectify the false impressions given by the first edition of *The Trembling of the Veil*, chief of which alluded to Mathers's death.

To take a glance at F. A. C. Wilson first: in *W. B. Yeats and the Tradition* he states that Mathers 'was a fanatical anti-semite' but does not bring forward any evidence. Known facts regarding Mathers may be few but that does not give one *carte blanche*. If the above allegation were true, would Mathers have spent so much time and energy as he did in the study of Hebrew esotericism, particularly in elucidating parts of the Qabalah, the Grimoires ascribed to King Solomon and the magical system of Abra-Melin? And would he have married a girl from a well-known Jewish family? Neither seems likely. One can only speculate as to how the anti-semitic *canard* could have gained currency: perhaps his in-laws 'thought him half a lunatic, half knave', as Yeats much later, in *All Souls' Night*, says he did; and they may even have 'told him so'. Yeats had the grace to add 'but friendship never ends'; but the Bergsons's attitude may

have caused the *refroidissement* noted by 'Pierre Victor' between them and Moïna. Mathers was not the man to take an insult lying down, and it would be natural for him to feel (and express) resentment if they disapproved of him. In this way the story of his supposed anti-semitism may have arisen.

Joseph Hone, in *W. B. Yeats, 1865-1939*, calls Mathers 'a gay and companionable man'. While these are not the epithets which spring to mind as generally apt, they may high-light convivial interludes. If, due to a somewhat 'deprived' upbringing, Mathers was unable to relax easily among his associates he would find alcohol a help in so doing. In this sense it was a medicine; on the other hand his reliance on it may have began, as heavy drinking often does, with a kind of bravado—allied in his case to an emphasised Scottish *persona*. Crowley weighs-in with accusations of alcoholism, jeering that 'Daath got mixed with Dewar, and Beelzebub with Buchanan'; but Yeats, in an account dating from the final years of his friendship, redresses the balance. Mathers then was, in Yeats's view, under some peculiar stress, to ease which he had too-frequent recourse to neat brandy—'though not to drunkenness', as he is careful to add. None the less, *Moonchild* portrays 'Douglas, Count of Glenlyon' as a dismal old soak whose intemperance is yet the least of his vices.

Moïna also contributed a share to the prevailing mystification supposing, as seems likely, it was she who supplied the information on her husband's death-certificate to an official of the local *Mairie*. This document gives Mathers's birthplace as 'Perth, Ecosse', instead of Hackney and his age as fifty-eight instead of sixty-four. Moïna must have known her husband's exact age and birth-place from their marriage-certificate. Why did she mis-state them? Perhaps she was too shocked to deal with such practical details and delegated them to Jules Bois or some other friend. But even among the scanty biographical details of her Preface some are dubious if not erroneous, the educational information being an instance. She also says that once she and her husband had moved to Paris they remained there for the rest of his life, ignoring the period of approximately two years around 1910 when he returned to London.

One gathers that there were different versions current at various times concerning Mathers's Scottish ancestry and title: Jules Bois was reported in the *Sunday Chronicle* for March 19, 1899 as saying

that Mathers was 'chief of an old Scottish Clan' and Dauthendey calls him 'the last descendant of a Scottish king'. It was Moïna who crystallised the various stories in circulation, declaring that one of her husband's forebears, Ian MacGregor, fled to France after the Rebellion of '45 and 'fought under Lally Tolendal at Pondicherry. This ancestor was created Comte de Glenstrae by Louis XV'. It remains for some dedicated genealogist to verify this.

Crowley, though, was the prime source of Mathers-fiction and it is amusing to trace the genesis of one rumour since it serves as model for the rest: it deals with the alleged poncing of Mathers on Moïna which is stressed in *Moonchild*. The legend began when Crowley, accompanied by his bride Rose (née Kelly) as recounted in his *Confessions*, met Moïna when they were strolling along the *Rive Gauche* one day in 1904. With pseudo-masculine discourtesy Crowley omitted to introduce the two women who had not previously met, and embarked on a gossipy conversation with Moïna. Rose was piqued, and as she moved away with her husband she commented slightly on the other woman's appearance. Then, but not before, it occurred to him that Moïna's *maquillage* was too flamboyant. At that date a nice woman did not 'paint her face': make-up enhanced natural charms while remaining itself unnoticeable. A discreet blush-rose on the cheeks, a pearly dusting of papier-poudre, a touch of tinted lip-salve were all a lady allowed herself.

Crowley's malign fantasy raced on: a shop-girl, a model, a street-walker—what had Moïna become? To denigrate her was one way of attacking Mathers, with whom he had lately quarrelled. Some five years later he published in *The Equinox*, No. 1, a story which he called *The Dream Circean*. This sketches a caricature of Mathers himself—'the Scotch Count, who always spoke like a hanging judge'—then slips in an innuendo about the latter's wife being employed in a cabaret—'Poor girl, poor girl!' Twenty years after, with the publication of *Moonchild*, the plot of which is supposed to unfold around 1914, the legend has ripened. Mathers, as 'Douglas, Count MacGregor of Glenlyon', sends his wife out on the Boulevards each night, abuses her if she brings home too little cash and finally compels her to undergo an abortion as climax to a rite of sorcery. For good measure, he implies that though this was her last grisly experience of the kind, it was by no means her first. If Moïna had ever been subjected to

such treatment she would scarcely have survived unmarked; yet Maud Gonne found her, when they last met in 1913, 'pretty and charming as ever'.

When one analyses the facts, most of the melodramatic anecdotes concerning Mathers—and all those accusing him of black magic—originate with Crowley. They would be found exclusively in Crowley's writings and those of his imitators except that, being sensational, occult popularisers also have seized upon them. In how many instances is there even a small substratum of truth? To examine a few: take the one about Mathers baptising a number of dried peas in the names of his recalcitrant followers and shaking them together in a sieve to cause dissension among them. This is first recounted in *The Temple of Solomon the King* by Fuller-cum-Crowley and then polished up to serve as an episode in *Moonchild*; but its only basis is, I suggest, Crowley's own fancy. Or look at the one about Mathers killing—from a distance—Crowley's dogs and causing sickness among the household staff at Boleskine. Without denying that such feats are possible, could anyone produce evidence connecting Mathers with either calamity? If the dogs ever existed—and Crowley calls them bloodhounds which he used for man-hunting over the moors!—the cause of their demise is more likely to have been poison put down by an irate neighbour, as Dr. Serge Hutin suggests in his *Aleister Crowley* (1973). Considering Mathers's feeling for animals, the type of retaliation here imputed is unconvincing. As to servants and tradespeople, Crowley's life-style would be enough to upset them. Any untoward events at Boleskine which cannot be explained by common sense are better attributed to Crowley's own monkeying with the Abra-Melin demons. Yet he complained that 'Mathers and his gang' circulated lies about *him*, for 'revenge'!

How about the tale of Mathers threatening Allan Bennett, his guest in Paris at the time, with a revolver during a metaphysical argument? Apparently Bennett persisted, to Mathers's annoyance, in holding his *asana* and repeating a *mantram* in honour of Lord Shiva. Crowley *says* Bennett supported the story when asked for verification; but how convincing is this when again, one has only Crowley's word for it? The sole ingredient of the story that rings true is the intervention by Moïna: probably she did relax the tension between Bennett and her husband on some occasion when

discussion on Eastern versus Western mysticism had become heated. The rest is the over-statement of the compulsive *raconteur* that Crowley was.

More incredible still is his accusation that Mathers and Moïna were driven out from their physical bodies by the obsessing powers of the Horos couple who had already been convicted and imprisoned. According to this sketch for a short story in the Gothick vein, Theo Horos ousted Moïna while his wife occupied the body of Mathers. Gerald Kelly, too, was involved since the clairvoyant Crowley used to spy on the Mathers's household was Kelly's current girl friend. Crowley admits that he was 'leading her in the spirit' during their *séance*: plainly, she saw what he wished her to see—and a few extra francs at the end of it. Kelly had, just before, asked Crowley (or so he says) to free a certain young girl from the influence of Mrs. Mathers, who was reputed to be modelling a sphinx with the object of 'ensouling' and then enslaving it. This rigmarole was worked up, with the aid of Fuller, into an episode for *The Temple of Solomon the King*, but there is no factual support from anyone else.

In more than one place Crowley insinuated that Mathers and Moïna were not legally married—an insult, in those days—referring to her as his 'hermetic wife' or '*Herm. Mul.*' Since documents are available to prove the contrary, it is unnecessary to refute this piece of scandal-mongering, which exhibits the pettiness to which Crowley could descend. However, he caricatures some of Mathers's foibles with malicious amusement in a description of the 'Count of Glenlyon's' apartment:

'The place of honour was occupied by Rob Roy's claymore, alleged. One of his claims was that the Highland Cateran was his ancestor, owing to a liaison with a fairy. Another claim was that he himself was James IV of Scotland, that he had survived the Battle of Flodden Field, become an adept, and immortal. Despite what to a profane mind might seem the incompatibility of these two legends—to say nothing of the improbability of either—they were greedily swallowed by the Theosophical section of his following.'

All very entertaining; and it is true that Mathers was intrigued by the mystery surrounding James IV's mortal remains, whose final

resting-place has never been authenticated. Churches in the Sheen area have no record of their removal for interment from Sheen Abbey. I will only add that the story of his head being deposited in St. Michael's, Wood Street, London, is eerily reminiscent of the decapitation practised in Taoist alchemy on the corpse in order to form the subtle body of an immortal.

Moonchild, chief mine for Crowley's libels on Mathers, gives a garbled account of the latter's activities in the 1914-18 War. Attached to the French Army as chief of a Signals-corps with the rank of Colonel, 'Douglas' uses this position for espionage. Considering the number of occult students who gravitated to Intelligence during the Second World War it would not be astonishing if Mathers had preceded them to it in the First, but that is not to say that he worked as a double-agent. In *Moonchild* he spies not only for the Allies but for Germany and Turkey also, with the connivance of a Minister in the French Government. Nonsense? Probably; yet Jules Bois was accused of doing Intelligence-work in the German cause. According to René Guénon (*Le Théosophisme*) Bois made his way to New York and did not return to France until 1927 when the affair had blown over. Both he and Mathers may have been whispered against—by those opposed to their occult work, in an attempt to discredit them. Against Mathers, however, no accusations were openly levelled—except by Crowley. It was Crowley himself who engaged in anti-British propaganda, then projected the propensity upon Mathers. He tacitly acknowledges in *Moonchild* a love-hate bond when, as 'Cyril Grey', he 'broke into a strong sobbing' on finding the corpse of 'Douglas' who had (predictably) come to a bad end.

It is difficult to forgive Crowley's treatment of Mathers—not only his libels but his thefts of literary material. To purloin someone else's work and pass it off as one's own is a poor-spirited ploy at best and subserves the lowliest psychological needs; but Crowley was more than an invalid: he was a petty crook, despite his great and varied gifts. How did Mathers react? In public, where his own reputation was concerned, not at all; one hopes that he had more important things to do. Only when the Order was attacked and its obligation of secrecy threatened did he seek legal redress.

Whatever can be said against Crowley in regard to Mathews, he

passed on one statement that rings true. Fuller reports in *Bibliotheca Crowleyana* that Mathers once 'told A. C. a secret'—a fairly open one, since it was also revealed by Pico della Mirandola in the fifteenth century—namely, that Samael, not Jehovah, was Lord of the World. One remembers Yeats's magical motto, *Daemon Est Dens Inversus*. If Crowley understood Mathers correctly, then the latter was teaching again the Gnostic doctrine of a dualism between 'The good God' and 'the just God'; that is, between a being existent in unconditioned bliss and an imperfect Demiurge tinkering at a hit-or-miss creation. In the Qabalah Samael is a Prince of the Shades, androgynous when conjoined with Lilith, the two forming *Choiiah* (= the Beast) and giving rise to manifestation.

PART III

ORGANISM

CHAPTER ELEVEN

Roots

From a poetical image, the Golden Dawn may (with luck) become a fact—in the Summer Solistice sunrise-ceremony at Stonehenge.

‘For to us this is the Day when the Sun has climbed to its zenith, as the Greatest Manifestation of Light that we can know in the mundane sense, and hence the Druid Tradition of “the Golden Dawn”.’

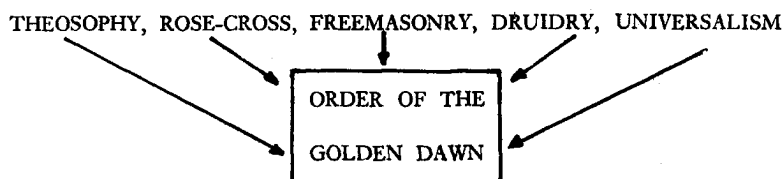
This is an extract from G. W. Smith’s editorial in *The Pendragon* (Summer, 1953); his Druid-name was *Goban*, from the gods’s smith-worker in Gaelic mythology. In the Druid Order’s present-day celebrations—those at Stonehenge are featured annually by the media—the Golden Dawn is mentioned in this metaphorical-literal sense rather than as the title of a Lodge, Temple or Order. Yet there was a link with such Temples.

Mystified by certain resemblances in structure and wording between the Druid-rituals and those of the Hermetic Order of the Golden Dawn, I once asked Dr. Robert A. F. MacGregor Reid, late Chosen Chief of *An Uileach Druidh Braithreachas* (= The Druid Universal Bond) what connection there was between the two fraternities. He replied: ‘Doesn’t it occur to you that the Druid Order is the survivor of the Golden Dawn?’ Later he passed on to me the rumour of a more intriguing survival, that of ‘a very strict GD Lodge in the Regent’s Park area working in the manner of the Jesuits’, though he was unable to discover more about it.

The Ancient, as he was affectionately called in *An Druidh Uileach Braithreachas*, used to wear a Druid robe that was too short for him, especially in front; his bulky white-draped figure would wallow from the coach arriving for the Stonehenge Midnight Ceremony to the

bystanders' jeers of 'Moby Dick!' He accepted such taunts with placidity, believing that the crowds were drawn to the site by an attraction they could not understand and must be allowed to enjoy the occasion in their own way. For further answer to my query he supplied some illuminating notes, and while I cannot vouch for their accuracy in detail I think they are worth summarising. According to him, not only Mathers but Allan Bennett—who, he said, was also a Druid—and his own father, George Watson MacGregor Reid, claimed descent from exiled branches of the MacGregor clan and for this reason re-adopted their original surname. Mathers and Bennett were among his father's wide circle of friends, which included many other GD personalities—J. W. Brodie-Innes, Aleister Crowley, G. C. Jones, Charles Rosher, William Sharp—who used to foregather in a tavern, since vanished, opposite to the British Museum.

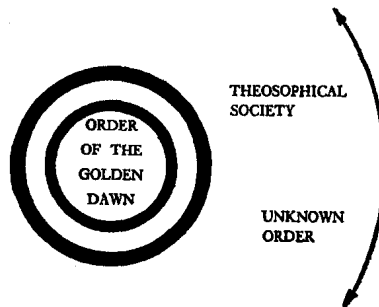
The Ancient's Druid-name was *Ariovistus*: as in the Golden Dawn and the *Societas Rosicruciana in Anglia*, members assumed a special name on initiation. In his view the GD was the end-product of five different esoteric Schools:



He did not elaborate this theory but I will try to do so. The establishment of the Theosophical Society in London antedated the founding of the Golden Dawn by some six years and the close links subsisting between the two in their early days have not been adequately explored. I have seen a Record of Visions in Mathers's handwriting which finished with a 'pact' of friendship signed by several members of the Theosophical Society—G. R. S. Mead (then Mme. Blavatsky's Secretary), Mathers himself, Isobel Cooper Oakley and Mary Cooper—all of whom, except Mead, being also members of the Golden Dawn. At least two out of the GD's original Triad—Mathers and Wynn Westcott—were Theosophists: I am not sure

about Dr. Woodman. There was no basic antagonism between their aims and those of Mme. Blavatsky: they agreed each to emphasise their own esoteric approach, one predominantly Oriental, the other Occidental. In *The Magical Revival* Kenneth Grant even asserts:

‘The Golden Dawn was the inner Mystery School of the Order that formulated itself in the outer world as the Theosophical Society.’



He does not go into detail and one may find his pronouncement over-simplified, but it draws attention to a little acknowledged link.

A more tenuous connection can be traced through the Dublin Section of the Theosophical Society, established in 1888 by G. D. Dunlop and next in the British Isles after the one in London. George William Russell (AE) was an early TS member but left at the time of William Quan Judge's split with Annie Besant; another was P. G. Bowen, author of *The Sayings of the Ancient One*, *The Occult Way*, *The True Occult Path* and *The Way of a Pilgrim*—the last two edited by his disciple, Mrs. E. A. Ansell. He stated: 'My own knowledge comes through men who are in touch with this Mystery School', i.e., that of the Druids; he claimed the same thing for Mabel Collins's *Light on the Path* and Anna Kingsford's *The Perfect Way*. He, too, left the TS to join the Dublin branch of Anna Kingsford's Hermetic Society which had been opened by AE in 1885; and he took over its direction from AE in 1929. Charles Johnson, who first introduced Yeats to the TS in London, had helped in founding Anna's Hermetic Society there in 1884. Bowen dissolved the Dublin Hermetic Society in 1939 owing to war conditions, and himself died the next year. In 1926 Mrs. Ansell

(*Aenmaid*) continued his teaching in London under the title of the *Ancient Order of Druid Hermetists* which was to be amalgamated with *An Druidh Uileach Braithreachas* twenty years later.

Since *Ariovistus* gave the Rose-Cross as a line of affiliation distinct from that of Freemasonry, he must have had in mind something other than the *Societas Rosicruciana*, open only to Master Masons. In whatever way the contact was made, a link subsisted between the GD and an occult group in Germany working in the Rosicrucian tradition, and this would constitute a line distinct from that of Masonry. Included here would also be the direct contact of Mathers with the Secret Chiefs and through them with Christian Rosenkreutz himself. The Table opposite will clarify tradition on this subject.

As to the Freemasonic line of descent, it could only come through the *S.R.I.A.*, to which all three founders belonged. Though itself autonomous, this was the Golden Dawn's most direct link with Grand Lodge. At that time it bore the imprint of such learned Masons as Frederick Hockley and F. G. Irwin besides that of Robert Wentworth Little, founder of the Soc. Ros., 1867. One might also include here the theory that the Cypher Manuscripts were found, not on a bookstall, but in some hole or corner of Grand Lodge, or possibly of some other Masonic library or store-room.

The Royal Order of Eri—its three degrees being Man at Arms, Esquire and Knight—uses Celtic, particularly Irish, imagery in its rituals. Initially open to Master Masons, it now seems to be restricted to Senior Brethren of the *S.I.R.A.*

Strangely, in view of Mathers's intense interest in Celtic symbolism, his name does not appear in its lists though that of Westcott does. Some of the Celtic Twilight atmosphere pervading the background of the GD may thus be traceable here. In 1874, Bro. Little had also founded the *Ancient and Archaeological Order of Druids* which was open to Masons only; some of its regalia, with designs reminiscent of the eighteenth-century Druidic revival, can be seen in the Museum of Grand Lodge. This was the Order into which Winston Churchill was inducted at Blenheim on August 15, 1908.

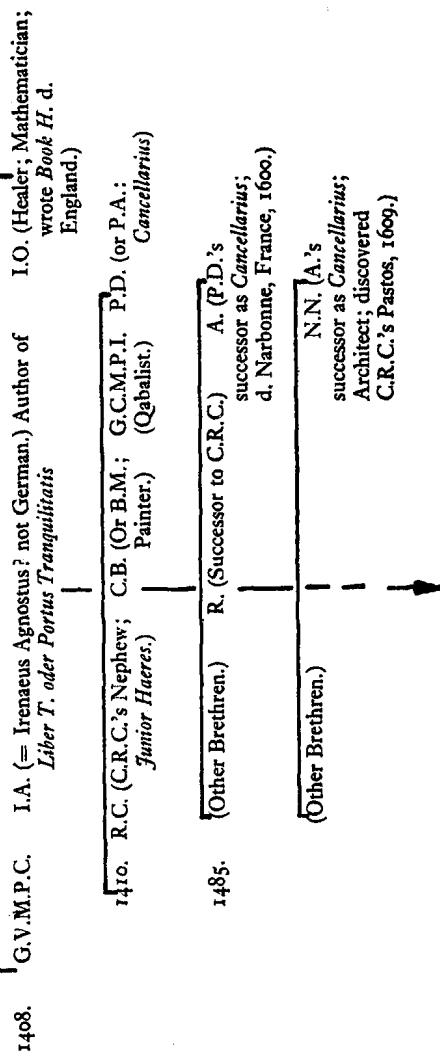
The fountain-head of these Celtic preoccupations must be sought in the revival of Druidic and Bardic movements in the preceding century. The translation and publication of previously-inaccessible Welsh manuscripts by Rhys Davis, the editing of Llewellyn Sion's

NAMES OF THE ROSICRUCIAN BROTHERHOOD

(Inscribed on the Pastos according to the *Fama Fraternitatis*.)

P.A.L. (d. Cyprus, c. 1393)

Christian Rosenkreutz : C.R.C. (c. 1378-1484. Wrote *Harmonia* ; *Book I* ;
Axiomata ; *Itinerarium* ; *Protheus* ;
Rota Mundi ; *Vita* ; *Dictionary of the*
Magical Language. Translated *Book M.*)



Barddas (whatever the age of the original), their study by scholars and their influence on the organisation of *Gorseddau* had a cultural impact stronger than is usually realised. One result of this was the gradual dissemination of 'antiquarian' knowledge which persists today as a popular interest in archaeology.

An Uileach Druidh Braithreachas claims descent from *Mount Haemus*, the Grove of Antiquity, established at Oxford in 1245 by Philip Brydodd. (In Druidry, the word 'grove' is equivalent to 'lodge' in Craft Masonry, 'encampment' in Templarism, 'chapter' in Martinism and 'coven' in the Wicca.) Its P.R. booklet, *The Ancient Druid Order*—author and date unstated—contains a list of its Chosen Chiefs going back in a fairly convincing sequence to the eighteenth century:

John Toland (*Janus Junius Eoganesius*),
1717–22
Dr. William Stukeley (*Chyndonax*),
1722–65
Edward Finch Hatton (*Cingetorix*),
1765–71
David Samway (or Samwell), 1771–99
William Blake, 1799–1827
Godfrey Higgins, 1827–33
William Carpenter, 1833–74

Dr. Edward Vaughan Kinealy, 1874–80
Gerald Massey (*Khemi Kha*), 1880–1906
John Barry O'Callaghan, 1906–09
George Watson MacGregor Reid (*Ayu Sabhadra Savvanus* or *Ayu Subhadra Ashada*), 1909–46
Dr. Robert A. F. MacGregor Reid (*Ariovistus*), 1946–64
Dr. Thomas Maughan (*Aquila*), 1964–

Of these, Gerald Massey was the author of *A Book of the Beginnings* (1881), *The Natural Genesis* (1883) and *Ancient Egypt the Light of the World*. He came of a very poor family at Tring, his first publications being books of verse. In later life he and his wife Rosina settled in a cottage at Little Gaddesden, where both were believed to possess supernatural powers. Dr. Kinealy wrote *The Book of God* and *The Book of P. O.*; Godfrey Higgins, *Celtic Druids* and *The Anacalepsis*. William Carpenter worked his way up from humble beginnings to become an author and publisher. In 1749 appeared John Toland's *History of the Druids* and Dr. Stukely's antiquarian works are well known; but what is the name of William Blake doing in this list? As far as I know, no literary critic has queried, much less confirmed or denied, his right to be on it. According to the booklet, he worked with a Druidic circle deriving from The Royal Order of Bucks, which met in Poland Street, Soho. If one assumes that there was something equivalent to a Golden

Dawn temple operative early in the nineteenth century, it might explain the otherwise-mystifying statement in the preface to their edition of *The Collected Works of William Blake* by W. B. Yeats and Edwin Ellis, to the effect that Blake was a member of the Golden Dawn. Suprising enough on the surface—since the GD as Yeats knew it had then been in existence only about five years!—it hints at a relationship between Druidry and the Order.

The Ancient Druid Order further recounts that the Mother-grove of *An Uileach Druidh Braithreachas*, named *An Tighe Gairdeachas* (= the Gate-House) was inaugurated on Primrose Hill at the Autumn Equinox of 1717 with John Aubrey and John Toland as moving spirits. This meeting drew delegates from previously-existent but scattered Druidic and Bardic circles in London, Oxford, York, Cornwall, Wales, Anglesey, the Isle of Man, Scotland, Ireland and Brittany. (There is nothing improbable in this: small Bardic circles, usually based on a family-group, are still indigenous to Wales.) They chose Toland as the first Chief of a reconstituted Druid Order. At that time John Aubrey headed the Grove of Mount Haemus at Oxford, which had either persisted since 1245 or been revived under the original name. Elias Ashmole was one its lights in the Seventeenth Century, and according to one tradition, passed on its Three Degrees to the early Speculative Masons, setting up the Royal Arch degree later in 1653.

The Pendragon, the Druid magazine previously quoted, records an odd item of information about Sir Francis Dashwood, whom it claims as a Companion of Mount Haemus. Following rumours, however, of his orgies at Medmenham Abbey, the *Hendeka* (ruling Council of Eleven) decided in 1742 to withdraw their Charter from him and his circle; these, nothing daunted, at once formed the notorious Hell-Fire Club. Like the sedate Hermetic Society almost two centuries later, this association produced what Druidry used to call an 'outbirth' (offshoot) in Ireland, perhaps through Thomas Potter, Joint Vice-Treasurer of that country. The shell of the large house where its members used to meet is still a landmark in the Dublin Mountains, south of Rathfarnham. When in 1955 I first saw the Hell-Fire Caves at West Wycombe I was intrigued by a resemblance to Golden Dawn regalia in the exhibits there; but if there was a constant, or at least constantly recurring, tradition of

Hermetic ritual (as distinct from Druidic ceremony) connected with Mount Haemus, this would be explained. (Or did the present Dashwood family, in kitting-out the Caves for exposition, draw upon data from more recent magical fraternities?) The Dashwood circle was originally known as 'The Knights of St. Francis of Wycome' though they wore, not brown habits, but white (Druidic) robes.

As to the Universal Bond, of which *An Druidh Uileach Braithreachas* is said in its sub-title to be the British Circle, it seems to have been a kind of oecumenical movement, world-embracing in intention if not in fact which emphasised the points of contact between the various philosophies and religious systems while minimising or ignoring their differences. G. W. MacGregor Reid was an energetic worker for its cause; at one time he used to convene his sympathisers in a domed building half-way down Praed Street which later became a cinema. In his son's opinion, this Universal Bond supplied the driving-force which sent Allan Bennett forth on his lonely quest to the Orient, in the hope of enfolding Buddhism within the Unity. The same motive urged the Rev. A. Gordon, another member of the Druid Order, to study Shintoism in depth so that he could become 'a teacher of Universality in Japan . . . He wrote several books on the Lotus Religion', as an anonymous writer in *The Pendragon*, states. Charles Rosher, too (*Frater Aequo Animo* of the GD), was a Druid 'who became a student of Islam' with the same objective. Perhaps more ardently than the Theosophical Society itself, the Universal Bond desired the union of East and West: a Druidism stretching from the Celtic Fringe to Persia, India and beyond.

An unsigned essay in *Pendragon Speaks*, vol. 1, no. 1 (1959) hints at an Atlantean origin for Universalist teachings, now a bare residue among scattered groups like *An Druidh Uileach Braithreachas* in the West and the Wandering Brothers (i.e., certain Dervish Orders?) in the Orient. Membership being open to adherents of other associations,

' . . . we have numbered in our company the Children of God, the Church of the Good Shepherd [surely not the one that functioned in Sloane Street during the late 1950's?] the Diggers, the Ranters, the Covenanters and the Union.'

The inclusion of the last-named, whose founder was James Rely, points up the Unitarian tendency of some sympathisers even if they were not enrolled formally in the Unitarian sect. *The Pendragon* had already given a more extensive list including The Men of the Level, The Spade, the Followers of the King and the operative Masons. Most of these groups appear to be, ecclesiastically speaking, on the extreme fringes of Dissent, their main tenet being the Brotherhood of Man. However, Druids, Bards and Culdees are claimed as the immemorial nucleus of the Universal Bond.

The last words of an unnamed Companion—was it Charles Rosher?—are quoted in the *Pendragon Speaks* essay already mentioned:

‘I have not forgotten the hard work of Mathers, Arnold, Moncrief, Gordon, O’Callaghan [sic] and the rest . . . I have tasted of tears and want for I too have failed.’

From this it looks as though Mathers belonged to the Universal Bond—though one scarcely associates him with extreme forms of Protestantism in religion, of Humanism in philosophy or of Radicalism in politics. Moncrief I am unable to trace; Arnold is evidently Sir Edwin (*The Light of Asia*) Arnold, listed elsewhere as a member; Gordon is the Shintoist cleric and O’Callaghan is the Druids’ Chosen Chief for 1906–9. Though the members of *An Druidh Uileach Braithreachas* were not necessarily either members of Masonic groups or of Universalism, it is obvious that while G. W. MacGregor Reid was Chief many were so, and that earlier there was much interchange of personnel.

In *The Pendragon*, Summer 1953, Goban (G. W. Smith) edits for *A Brief History of Mount Haemus* a document which he calls ‘The Record of Amenophis the Scribe’. Amenophis was the writer’s Druidic name: some Companions of his generation—he was active from the ‘Nineties—favoured the Egyptian Tradition. I have not discovered his identity but he also used a magical motto in the Rosicrucian mode, *In Hoc Signo Vincit*. His Record is prejudiced, inaccurate in detail and incoherently worded, yet he obviously had access to original documents. His attitude is pro-mystic and anti-occultist; he is full of complacencies like ‘the sense of Responsibility

is the beginning of Wisdom'. He sees the death of Mme. Blavatsky, and later the split in the Theosophical Society between Annie Besant and W. Q. Judge, as a signal for the invasion of Mount Haemus by occultism. He always speaks as though the leaders of the Theosophical Society and the Golden Dawn were closely allied with Mount Haemus if not members of it—all being united, perhaps, in the Universal Bond. I will compile a list of Druid Universal Bond members from what he says, adding the names of more recent adherents from other issues of *The Pendragon*. Fraternity-names, where known, are given in brackets:

| | |
|--|---|
| Mrs. E. A. Ansell (<i>Aenmaid</i>) | Dr. Anna Kingsford |
| Sir Edwin Arnold | William Kingsland |
| George Barlow (<i>Phoebus</i>) | Edgar Kingston |
| Maud Beatty | Allan MacGregor Bennett (<i>Iehi Aour</i>) |
| Annie Besant (<i>A.B.</i>) | S. L. MacGregor Mathers ('S |
| Dr. Charles Denis Boltwood | <i>Rioghail Mo Dhream</i>) |
| (<i>Wayland</i>) | { George Watson MacGregor Reid |
| W. G. Bromley | (<i>Ayu Subhadra Savvanus</i> or, <i>Ayu</i> |
| A. E. Brown | <i>Subhadra Ashada</i>) |
| Dr. J. W. Brodie-Innes (<i>Sub Spe</i>) | Mrs. Annie M. MacGregor Reid |
| Herbert Burrows | Edward Maitland |
| L. Cranmer Byng (<i>Pegasus</i>) | Gerald Massey (<i>Khemi Kha</i>) |
| [<i>Paganus?</i>] | William Morris |
| Henry Chadwick (<i>B.R.E.R.</i>) | David Christie Murray (<i>Merlin</i>) |
| Jack L. Chapman | Harry Neil |
| Arthur E. Charles | Henry Norris |
| Prof. Henry Chellew | John Barry O'Callaghan |
| Dr. A. E. Churchward (<i>Ma Kheru</i>) | Art O'Murnaghan |
| Irene Margaret Lyon Clarke | Thomas Paine |
| Alice Leighton Cleather | { Leslie Patterson |
| Martin Cobbett (<i>Geraint</i>) | Verah M. Patterson |
| J. R. Crosland (<i>John</i>) | Walter H. Pendle (<i>Aoghair</i>) |
| Lady Florence Dixie | G. Perry |
| William David Finch | Charles Rosher (<i>Aequo Animo</i>) |
| Rev. A. Gordon | C. Saker |
| Valentine W. Haig (<i>An Crun</i>) | Harry Sampson (<i>Pendragon</i>) |
| Mrs. A. Harding (<i>Philomena</i>) | George R. Sims |
| Mrs. I. Harman (<i>Ishtar</i>) | G. W. Smith (<i>Goban</i>) |
| Thomas Lake Harris | John Soul |
| William Burrough Hill | Lewis Spence |
| George Jacob Holyoke | Herbert Spencer |
| Dr. W. G. Hooper (<i>Andrew</i>) | J. A. Steer |
| H. Theodore Howard | Derek Taylor |
| Dr. Hutchinson (<i>Africanus Theophas</i>) | Arthur E. Waite (<i>Sacramentum Regis</i>) |
| George Cecil Jones (<i>Volo Noscere</i>) | David Wood |
| John C. Kenworthy (?) | |

One cannot help wondering whether Amenophis, Scribe of Mount Haemus, included people whom he thought *should* belong—perhaps

William Morris and Thomas Lake Harris come into this category? I can only offer with reservations the further manes of Prince Kropotkin and a group of Russians, also some Arabs—Hadji Shaykh (= Sheik?) Ahmed Ruhi of Kirman and Mirza Aga Khan, whose death is noted at Tabriz—were they martyrs to the Baha'i faith?—and Sidi Muhamad Bedr Senoussi: 'on a white Gazelle he wanders unseen through the Desert, making long journeys and suddenly appearing among the adherents'. One would like to know more of this picturesque figure. Prosaic in comparison was a daughter-grove at Leamington Spa, consisting of three or four Brethren under Henry Taylor and a small group with Arthurian leanings called the Round Table (not the present Rotarians) which was led by Harry Sampson and the painter George R. Sims.

According to a *Druid Message Regarding Stonehenge* written by G. W. MacGregor Reid in 1930, there were at this date six Lodges or Groves under the Mount Haemus banner:

An Tighe Gairdeachas (Mother-Grove)

Arrdhir

Bangor

Berashith

Mount Haemus [itself]

Harmony

but they must have dwindled by the time of his death in 1946. By 1953 the Druid Order had a threefold structure in the Golden Dawn tradition:

A Third or Innermost Order, *The Mound-Builders*—also called the *Hendeka* so presumably consisting of eleven members—styled Druids. This claimed direct descent from the Grove of Antiquity, Mount Haemus; the tradition of the *Hendeka* is associated with Mount Haemus from its earliest years;

A Second or Inner Order, *An Druidh Uileach Braithreachas* properly so called, the members being styled Chaired Bards and having passed the 5°=6° Grade (*Adeptus Minor* in the GD);

The First or Outer Order, which had adopted the name of *A.O.D.H.* (Mrs. Ansell's *Ancient Order of Druid Hermetists*), the members being of Grades 1°=10° to 4°=7° and styled Bards.

Outside this, the Central College of Mount Haemus ran a correspondence course of three 'Steps' for scattered members who were styled Ovates; it seems that candidates had to pass through this course before presenting themselves for the First Order initiation.

By 1956, little trace remained of this formal organisation; the correspondence course had lapsed and though there were three Grades, the highest which was worked was $0^{\circ}=0^{\square}$, equivalent to the GD Neophyte though interpreted as 'Ovate Òg' instead of Zero equals Zero. No definite instruction was given in the history of the Order: one picked up what one could at meetings, and there was not even a recommended course of reading.

A distorted echo of the Council of Eleven comes from Crowley's *Moonchild*, where the so-called Black Lodge (i.e., Mathers and his GD associates plus Annie Besant and Vittoria Cremeres) is ruled by 'the Fourteen.'

Soon after G. W. MacGregor Reid's death, a dissident group under David Wood split off and established itself as a partly-residential community in Bayswater. It worked a system of degrees based, like that of the GD, on the Tree of Life but substituting Arthurian names for the Hebrew of the Sephiroth. I guess that it also had affinities with the Society of the Inner Light, perhaps through an overlap in membership. Its lengthy ceremonies included meditation and inspirational passages, when teaching was given 'under power'. In the early 1960's the group had to move because the house it occupied was scheduled for re-development; I do not know where it went nor even whether it continues.

As between Druidry and the Golden Dawn, which is chicken and which is egg? If one accepts *An Druidh Uileach Braith-reachas* records, it was the Druid Order that preceded and influenced the Golden Dawn, and not *vice versa*. Yet *The Pendragon* of the 1950's was in the habit of publishing characteristically Golden Dawn material—elementary Qabalah, esoteric Astrology and Taro—having little to do with the Druidry of the Celts. Probably the question could only be answered with certainty if one knew the date when the *Nuada* Temple of the Golden Dawn was founded. Nuada of the Silver Hand is a deity of the Gaelic pantheon, possibly a Moon-god whose equivalents are the Cymric *Nudd*, a Death-god or deity of the underworld, and the Roman *Nodens*. He is not to be



Aleister Crowley with his son, Gair ('Young Aleister'), Cornwall, August 8th, 1938.

Copyright Mrs. MacLellan



Aleister Crowley with Lady (Frieda) Harris, at car, and her friend Catharine, London, c.1941. Crowley carries the long carved stick which he sometimes used as a magic wand.

Copyright Mrs. MacLellan



Florence Farr starring in the premiere of Dr. John Todhunter's *A Sicilian Idyll*, at the Club House Theatre, Bedford Park, W.4.

Copyright The Raymond Mander and Joe Mitchenson Theatre Collection



Annie Horniman.

Copyright Mander and Mitchenson

identified with *Ludd*, the equivalent of *Lugh Lamfada* and *Llew Llaw Giffes*, gods of the day-time sky. I feel the influence of Mathers strongly here—the adoption of the surname MacGregor, the Gaelic title assumed by the Druid Order, the choice of a Gaelic temple-dedication. This Temple operated in Clapham, S.W.4, and a photograph of its interior exists (or until recently existed) showing the Hierophant's Throne, the Altar and the Two Pillars. *Ariovistus* told me that 'the Sanctuary', which I gathered was another structure within the temple, was then in the possession of a Unitarian minister unwilling to surrender it. Was this Sanctuary a Vault of the Adepts, on the orthodox GD model, for the use of *Nuada's* Second Order initiates? In the library of *Nuada* was a copy of Ethel Archer's poems, *Whirlpools*, given to *Ariovistus* by Meredith Starr. An inscription on the title-page mentions 'the little World of White' referred to in the Druid Order rituals.

G. W. MacGregor Reid was the Archbishop of a Universalist (Culdee) Church with which *Nuada* had a close connection, both spiritual and geographical. From whatever succession its Ecclesiastical Orders may have been derived this Church is now in abeyance, there being no priests and at most two or three lay-devotees remaining. It represented the outer movement of *An Druidh Uileach Braithreachas*, according to *The Pendragon* (Summer, 1950).

Ariovistus identified the location of the Golden Dawn's first temple as Rathbone Place, W.1., in the house since used by the Anarchists as their headquarters. By this he must have intended the first meeting-place of *Nuada*—unless the *Isis-Urania* Temple founded by Mathers, Wynn Westcott and Woodman ever met at this address? On the occasion of the GD Schism of 1900, according to Amenophis, the Grove of Mount Haemus stood aside from controversy in an attempt to avoid the consequent dissensions and splinterings. It had lost many supporters to the GD in the latter's hey-day and they did not return, though many now left the Golden Dawn also. By 1907 Mount Haemus had severed its last links; this date, or one soon after it, may indicate the founding of *Nuada* even if this was a revival of some differently-named and earlier Temple. I suspect that a certain amount of pre-Schism material came to it through Charles Rosher, though *Nuada* apparently owed something also to A. E. Waite: the colours of the regalia used in *An Druidh*

Uileach Braithreachas's Ouate Óg ceremony are those prescribed for Officers in Waite's Fellowship of the Rosy Cross, an almost-complete set of whose rituals came on the market some years ago, and differ from those of the equivalent Officers in the original Golden Dawn.

What *An Druidh Uileach Braithreachas* works as inner ritual it probably took over from *Nuada*. The literature it now puts out is usually undated but judging by a recent booklet there are four degrees of membership:

Friends, who may take part in the three annual public ceremonies;
Companions, who after initiation are admitted to the (secret) Grove meetings;

Members of the Universal Bond, Companions reaching the appropriate Grade; and

A.D.U.B. Members (full), Companions of certain grades—presumably higher than the preceding.

A.D.U.B.'s relations with the Welsh, Cornish and Breton Gorseddau are too tangled for me to sort out here; and I refrain from an account of its dissident 'Druid and Bardic Order'.

CHAPTER TWELVE

Regular Growth

Before looking more closely at the characters who made up the membership of the GD and its proliferations, I will give a panorama-view of its Temples in the form of family-trees. These will set out the number under which each Temple was chartered, its dedicatory name, the place and date of its establishment and the name of its founder or its first Imperator followed by the initials of his magical motto. The first of these diagrams will show the relationship of the Regular Temples; later ones, those of their dissident offshoots.

The GD custom of assuming, or being assigned, a motto as a magical name on reception derives at first hand from the *Societas Rosicruciana in Anglia* which took it over from Continental forebears. It is by no means exclusive to 'Rosicrucian' circles: converts to religions, Eastern or Western (and not excepting the Roman Catholic Church) often take a new name; and many occult Orders and magical fraternities insist on this. Not only may it serve to keep the fact of membership secret; members themselves tend not to reveal such names outside the fraternity and are sometimes forbidden to do so in order to guard their esoteric life from the profane. Magical force is imagined in quasi-material terms, as something that can leak away or be dissipated.

In the GD a candidate was instructed to find a motto which would resume his highest conscious aspiration and submit this for the approval of his superiors. Having passed through the Neophyte Grade ($0^{\circ} = 0^{\square}$), during which the new name was conferred, and then through the four subsequent grades of the Outer Order, he would be told, as a part of his preparations for the Adeptus Minor Grade ($5^{\circ} = 6^{\square}$), to consider taking an additional name to reflect any interim development in his spiritual perception. This could again be amplified on his further advancement; hence some members had more than one Order-motto. However 'precious' this custom may

seem when viewed casually, it does give the individuality of the member an added dimension.

The mottoes chosen were usually in Latin following the *S.R.I.A.* tradition. Franz Hartmann's *In the Pronaos of the Temple* reproduces a number of charming emblematic vignettes, each with its inscription—such as the landscape of an island at sunrise with a few stars shining above and the motto *Aurora ab lachrymis*, or an eagle flying towards the sun and *Tunc facie ad facies*. Any of these mottoes might well have been selected by *Isis-Urania* members; but some favoured an Egyptian or Hebrew name in consonance with these traditions. MacGregor Mathers took his first motto, in Gaelic, from that of the Clan MacGregor; Edward Garstin used that of his family's heraldic device.

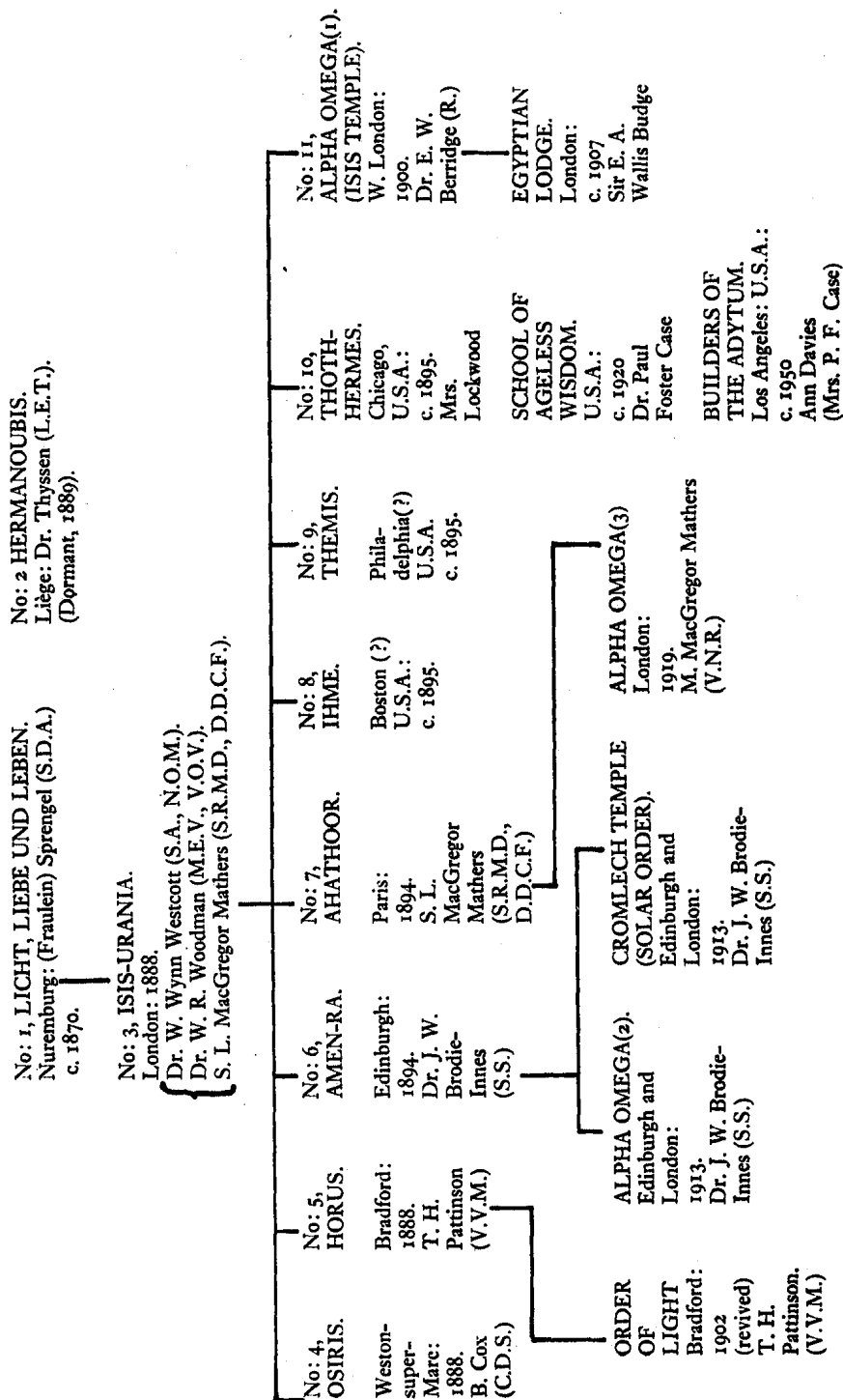
The dedicatory names of the various Temples usually emphasised Egyptian Tradition with the object of building up an appropriate *égrégoire* or group-soul among their members, the invocation of the tutelary deity vitalising the sodality's aura. Thus the benign influence of Isis should have presided over the mother-temple of Britain; the profundities of her spouse, Osiris, over the first daughter-temple; Horus Hawk-head, her son, over the third; the mighty Amen-Ra over the fourth and the gracious presence of Hathor, the Egyptian Venus, over the first temple to be founded beyond these shores.

The accompanying Table sets out the *regular* ramifications of the GD.

There is little to say regarding the membership of Temple No. 1: *Licht, Liebe and Leben*, since the name of only one person connected with it is recorded, Fraülein Sprengel, (*Sapiens Dominabitur Astris*) and the mottoes of two others, *Frater In Utroque Fidelis*, her supposed secretary, and *Fr. Ex Uno Disce Omnes*. She may not have been its founder but was probably its Imperator in the 1880's. When Wynn Westcott contacted her (if in fact he did so) their correspondence was conducted with the knowledge but without the full approval of her colleagues, a fact which came to light after her death in 1891. One of her letters also mentions a *Frater Igne* and *A.N.U.T.* (Eliphas Lévi) but does not state that they belonged to her Temple.

When Dr. and Mrs. Felkin visited Germany in the early years of the present century, they claimed to have met a niece of Fraülein Sprengel who was called Anna Sprengel and was associated with her

REGULAR TEMPLES



aunt's Temple. The other members seem to have been few; the letter to Wynn Westcott announcing her demise might be illuminating if it were available. Beyond this I can only suggest that research into the lives of Michael Bauer and the poet Christian Morgenstern—a GD-sounding name—her contemporaries at Nuremberg, might reveal relevant contacts.

Even less is known about Temple No. 2, *Hermanoubis*; Christina M. Stoddart ('Inquire Within'), author of *Lightbearers of Darkness*, says that its ruling spirit was a certain Dr. Thyssen, otherwise given as Thiessen or Thilson (*Frater Lux E. Tenebris*). It seems to have been accepted as factual by *Frs. C.C. and L. de L.* (who are claimed by Francis King as the founders of a revived *Hermanoubis* Temple, said to be still operating in Bristol) since they chose to perpetuate this name in order to mark their own succession in the line of the original GD. However, Ellic Howe, in *The Magicians of the Golden Dawn, 1887-1923* disputes the existence of both *Liebe, Licht und Leben* and *Hermanoubis*, proving to his satisfaction that No. 1 was a fabrication on the part of Wynn Westcott, and the correspondence with Fraülein Sprengel a forgery. Temple No. 2, he suggests, was established but never operative, the charter being given to two English Masons, Kenneth MacKenzie and Frederick Hockley. One must assess Mr. Howe's reasons for scepticism as valid or not according to one's own *ingenium*.

With Temple No. 3, *Isis-Urania*, one is at once on firm ground, documentation being available and an almost-complete record of members. I append a list of their names and mottoes; the letters TS after the name of a *Frater* or *Soror* signifies membership at some time of the Theosophical Society and the letter M.∴ indicates those who were Freemasons. After the Triad ruling at the time of its foundation in 1888, the order is alphabetical.

ISIS-URANIA, No. 3

| | |
|--|---|
| Dr. William Robert Woodman (<i>Magna Est Veritas Et Praevalehit and Vincit Omnia Veritas</i>), M.∴ | Anne Allis—Mrs. Charles, TS (Dublin). |
| Dr. William Wynn Westcott (<i>Sapere Aude, Quod Scis, Nescis and Non Omnis Moriar</i>), TS, M.∴ | Rev. William Alexander Ayton (<i>Virtute Orta Occident Rarius</i>), TS, M.∴ |
| Samuel Liddell MacGregor Mathers (<i>S Rioghail Mo Dhream and Deo Comite Ferro</i>), TS, M.∴ | Mrs. Ann Ayton (<i>Quam Potero Adjutabo</i>), TS |
| | Julian L. Baker (<i>Causa Scientiae</i>) |
| | Emily Bates (<i>Pro Veritate</i>) |

Allan (MacGregor) Bennett (*Voco and Iehi Aour*), TS

Moina Bergson—Mrs. MacGregor Mathers (*Vestigia Nulla Retrorsum*), TS

Dr. Edward W. Berridge (*Resurgam*)

Marcus Worsley Blackden (*Ma Wahanu Thesi and Caritas Nunquam Incidit*) M.:

Ann Blackwell (*Essi Quam Videri*)

Hon. Gabrielle Borthwick (*Sine Metu*)

Anna, Countess de Brémont

John W. Brettle (*Luci*)

Mary Briggs (*Per Mare Ad Astra*)

Count Franz Otto Bubna

Percy Bullock (*Levavi Oculos*), TS

Dr. Henry Pullen Burry (*Anima Pura Sit*)

Mrs. Pullen Burry (*Urge Semper Igitur*)

Alexander James Carden (*Fide*)

Mrs. Anne Carden (*Amore*)

Pamela Carden—Mrs. Percy Bullock (*Shemeber*), TS

Dr. T. W. Coffin, M.:

Col. Sir Henry Colville

Lady Colville (*Semper*)

Sidney Coryn (*Veritas Praevaleat*)

Maud Cracknell (*Tempus Omnia Revelat*)

Sir William Crookes

Aleister Crowley (*Perdurabo*), M.:

Mrs. Jane Anna Davies (*Excelsior*)

James M. Durand

Mrs. Theodosia Durand

John Hugh Elliott (*Nobis Est Victoria*)

Nawab Mahomet Eusouf

Florence Farr—Mrs. Emery (*Sapiens Sapienti Dona Data*), TS

Dr. Robert William Felkin (*Finem Respice*), TS (Edinburgh), M.:

Mrs. Mary Felkin (*Per Aspera Ad Astra*), TS (Edinburgh)

Mrs. Reena Fulham-Hughes (*Silentio*)

Frederick Leigh Gardner (*Crede Experto and De Profundis Ad Lucem*), TS, M.:

Mrs. Jean Gillison (*Cogito Ergo Sum*)

Maud Gonne—Mrs. Shaun MacBride (*D.V. and Per Ignem Ad Lucem*), TS (Dublin)

Althea Gyles

Mrs. Linda Bowatt Hamilton (*Fidelis*)

Mary Haweis (*Cede Deo*)

Mme. Marceline Hennequin

Hon. Mrs. Ivor Herbert

Annie Elisabeth Frederika Horniman (*Fortiter Et Recte*)

W. E. H. Humphrys (*Gnothi Seauton*)

E. A. Hunter (*Hora Et Semper*)

Mrs. Harietta Dorothea Hunter (*Deo Date*)

F. J. Johnson (*Ora Et Labore*)

George Cecil Jones (*Volo Noscere*)

Sir Gerald Festus Kelly (*Eritis Similis Deo*)

Mrs. Florence Kennedy (*Volo*)

W. F. Kirby (*Genetho Phos*)

Rev. T. W. Lemon, M.:

Edward MacBean, M.:

Arthur Machen (*Avallaunius*)

Mrs. Alexandrina Mackenzie (*Cryptonyma*)

Mrs. Cecilia Macrae (*Macte Virtute and Vincit Qui Se Vincit*)

Mrs. Maitinski (*Abest Timor*), TS

George Minson (*Equanimitur*)

J. H. Fitzgerald Molloy

H. C. Morris (*Cavendo Tutus*)

Oswald Murray (*Utrumque Paratus and Quaestor Lucis*)

Grace Murray (*In Excelsis*)

Theresa Jane O'Connell (*Ciall Agus Neart*)

Mrs. Henrietta Paget (*Dum Spiro Spero*)

Baroness de Pallandt

George Pollexfen (*Festina Lente*)

William Praeger

Mrs. Helen (Winifred?) Rand (*Vigilate*)

David Fearon Ranking, M.:

Mr. Ritchie

Mrs. Ritchie

Charles Rosher (*Aequo Animo*)

Robert Roy (*Nil Desperandum*)

Mrs. Maria Jane Burnley Scott (*Sub Silentio*)

Robert Scott

William Sharp ('Fiona Macleod')

J. Herman Simonsen

Mrs. Simpson (*Perseverantia Et Cura Quies*)

Elaine Simpson (*Donorum Dei Despensatio Fidelis*)

Alfred Percy Sinnett, TS

| | |
|---|--|
| J. Herbert Slater (<i>Veritas A Deo Est</i>) | Arthur Edward Waite (<i>Sacramentum Regis</i>), M.: |
| Col. James Webber Smith (<i>Non Sine Numine</i>) | Mrs. Ada Waite (<i>Lucasta</i>) |
| Mrs. Webber Smith | Baron Alphonse Walleen |
| Dr. Robert Masters Theobald (<i>Ecce In Penetralibus</i>) | Ada Waters (<i>Recta Pete</i>) |
| Robert Palmer Thomas (<i>Lucem Spero</i>), M.: | Mrs. Constance Mary Wilde |
| Dr. John Todhunter (<i>Aktis Heliou</i>) | Francis Wright (<i>Mens Conscia Recte</i>), M.: |
| Dr. Charles Lloyd Tuckey, M.: | William Butler Yeats (<i>Daemon Est Deus Inversus</i>), TS (Dublin and London) |
| Mrs. Violet Tweedale. | |

All the foregoing were members of *Isis-Urania* at some time though not all contemporaneously. Maybe one should include some of Yeats's contacts in the Dublin Hermetic Society and the Dublin Branch of the TS, who were also connected (though it is difficult to say how closely) with this Temple through him. Yeats certainly wrote to Lady Gregory and to G. W. Russell (AE) too freely on Order-matters if they were *not* members; and with his cousin Lucy Middleton (*D.D.*) he experimented in Tattwa-skrying as taught in the GD system. Possibly some of these people were taken through the Neophyte Grade on Yeats's recommendation but did not progress further owing to difficulty of attendance in London.

There was a Mrs. Winifred Rand living in Hamsptead just before the 1939-45 War who wrote to Dr. Edwards in response to his inquiries about GD personnel. She knew Annie Horniman well and certainly knew of Moïna's return to London after Mathers's death, though whether she renewed acquaintance with her at this time is not clear from her letter. I take it she is to be identified with the Mrs. Helen Rand (*Vigilate*) of *Isis-Urania* who followed Waite into dissidence.

Arthur Machen did likewise, assuming the names of *Filius Aquarii* or sometimes *Aquarius*. Annie Horniman took an additional motto with the initials *P.M.M.A.* after 1900.

Isis-Urania chartered in its turn several daughter-temples. Though autocephalous, these owed an ultimate allegiance to *Isis-Urania*. The first two were also founded in the year 1888: Temple No. 4, *Osiris*, at Weston-super-Mare and No. 5, *Horus*, at Bradford. Why Weston-super-Mare of all unlikely places? What contacts had the founding fathers of *Isis-Urania*, all resident in London, with this West Country seaside resort for family holidays? The answer lies

in the Craft, (not Witchcraft but Freemasonry): a branch of the *Soc. Ros.* was flourishing in Somerset at the time among its Masonic population and provided a nucleus for the new working. Its first Imperator, Benjamin Cox, did not extend *Osiris* beyond Masonic circles, and it always remained a small organisation:

OSIRIS, No. 4

| | |
|---|----------------------------|
| Benjamin Cox (<i>Crux Dat Salutem</i>), M.: | Sidney Jones, M.: |
| —Blackmore, M.: | Dr. Edward Smith Nunn, M.: |
| James Partridge Capell, M.: | William Millard, M.: |
| Francis George Irwin, M.:, TS | |

Of wider scope was *Horus* Temple at Bradford, started jointly by T. H. Pattinson (*Voto Vita Mea*) and Dr. Edward Bogdan Jastrzebski, (*Deus Lux Solis*)—understandably known as ‘Edwards’—as Imperator and Praemonstrator respectively. Early in its career this ‘daughter’ of *Isis-Urania* returned to *Soc. Ros.* ideals and away from those of the GD, accepting as members only Master Masons recognised by Grand Lodge and therefore barring women, though it had several women-members at the beginning. Before lapsing into dormancy in 1902, it was re-formed as the Order of Light—a Masonic offshoot and no connection with the transatlantic Brotherhood (or Church) of Light—and was still operative in 1958. It is possible that today two devoted students of the Mysteries living near Huddersfield, G. H. Brook and Geoffrey Rhodes, are connected with it; they it was who in 1967 acquired the ‘box washed up on the shore’ containing GD regalia. Here follows a membership list for:

HORUS, No. 5

| | |
|--|--|
| Thomas Henry Pattinson (<i>Voto Vita Mea</i>), M.:, TS | John Hill (<i>Ut Prosim</i>) |
| Fanny Clayton (<i>Orare</i>) | Dr. Edward Bogdan Jastrzebski— |
| Frank Coleman (<i>Audi Et Aude</i>), M.: | ‘Edwards’ (<i>Deus Lux Solis</i>), M.: |
| Carlo Faro | Minnie Constance Langridge (<i>Che Sará, Sará</i>) |
| Oliver Firth | Mrs. Cooper-Oakley, TS |
| Walter Firth | William Williams (<i>Nurho Demanhar Leculnosh</i>) |
| J. K. Gardner (<i>Valet Anchora Virtus</i>), M.: | Thomas Wilson (<i>Sub Rosa</i>), M.: |

The Edinburgh Temple, *Amen-Ra*, No. 6, was chartered in 1893 and consecrated the next year; it developed along *Isis-Urania* lines and its membership comprised the following:

AMEN-RA, No. 6

| | |
|--|--|
| <i>Imperator</i> : Dr. John William Brodie-Innes (<i>Sub Spe</i>), TS (Edinburgh), M.: | Dr. George Carnegie Dickson (<i>Fortes Fortuna Juvat</i>) |
| <i>Praemonstratrix</i> : Mrs. Emily Drummond (<i>In Deo Confido</i>) | Mrs. Edith Carnegie Dickson |
| <i>Cancellarius</i> : Dr. Andrew P. Aiken (<i>Judico Lente</i>) | Mrs. Emily Drummond |
| Mrs. Georgina Aitkin (<i>Sola Cruce Salus</i>) | Mary Drummond (<i>Fideliter</i>) |
| Mrs. F. A. Brodie-Innes (<i>Sub Hoc Signo Vinces</i>), TS (Edinburgh) | Dr. Robert William Felkin (<i>Finem Respice</i>), TS (Edinburgh) |
| Mrs. Agnes Cathcart (<i>Veritas Vincit</i>) | Mrs. Mary Felkin (<i>Per Aspera Ad Astra</i>) |
| Andrew Cattannach (<i>Esto Sol Testis</i>) | William Sutherland Hunter (<i>In Cornu Salutem Spero</i>) |
| | Kate R. Mofiat (<i>Servio Liberaliter</i>) |
| | William Peck (<i>Veritas Et Lux</i>) |
| | Mme. Juliette de Steiger (<i>Alta Peto</i>) |

On moving to London the Felkins joined *Isis-Urania*, and later founded one of the GD's more important dissident off-shoots, the Order of the *Stella Matutina*, of which the Carnegie Dicksons became members when they also moved to London; Dr. Carnegie Dickson finally took over as its Chief.

In the year 1912 *Amen-Ra* gave rise to two daughter-temples; first, the *Alpha Omega* (2) which may have superseded its parent in Edinburgh—in any case, it kept much the same membership, with Dr. Brodie-Innes as Chief. It put forth a branch in London as well; Mrs. Maiya Tranchell Hayes (Mrs. Curtis Webb) and her husband carried on the latter until the outbreak of war in 1939. Some of the regalia found in 'the box on the beach' was marked with her motto, *Ex Fide Fortis*.

Second, a collaboration between *Alpha Omega* (2), and some clergymen of the High Anglican persuasion produced the *Cromlech Temple* or Solar Order, also founded simultaneously in Edinburgh and London. This was something of a hybrid since *Stella Matutina* members also concurred in its foundation.

As soon as the Mathers's had installed themselves in a Paris residence suited to magical working they granted to Annie Horniman the privilege of consecrating for them Temple No. 7, *Ahathoor*. Mathers of course became *Imperator* and Moina *Praemonstratrix*. Annie, Maud Gonne and W. B. Yeats were frequent visitors during the 'Nineties; after the Schism of 1900, Crowley and Allan Bennett replaced them as chief guests. An English couple, Robert Nisbet and his wife, transferred their membership from *Horus* and a young

American couple, James and Theodosia Durand, who had been initiated in *Isis-Urania*, joined Ahathoor on returning to Paris. The writer Jules Bois (c. 1860-1930) was a staunch supporter from the beginning; though he defended the Abbé J. A. Boullan (1824-1893) in the sensational feud with Stanislas de Guaita and his sect, there is no reason to include Boullan among the members.

AHATHOOR, No. 7

| | |
|--|--|
| <i>Imperator</i> : Samuel Liddell MacGregor Mathers (<i>'S Rioghail Mo Dhream and Deo Duce Comite Ferro</i>) | { James M. Durand Mrs. Theodosia Durand Dr. Gérard Encausse (<i>Papus</i>) |
| <i>Praemonstratrix</i> : Moina MacGregor Mathers (<i>Vestigia Nulla Retrorsum</i>) | { Mme. Marceline Hennequin Eugène Jacob (Dr. Ely Star) |
| <i>Cancellarius</i> : Robert Nisbet (<i>Ex Animo</i>) | { Mme. Eugène Jacob Mrs. Robert Nisbet |
| Jules Bois | Kate Sands Stainton, M.D. |
| Max Dauthendey? | |

At some time during the middle 'Nineties, Mathers authorised a Mrs. Lockwood who visited him in Paris to found one of the first transatlantic Temples: this was *Thoth-Hermes*, No. 10, in Chicago, of which Michael Whitty was *Praemonstrator* and Dr. Paul Foster Case at one time *Prolocutor*. Mathers chartered at least two other Temples, in Boston and Philadelphia, one of which was *Ihme*, No. 8, and another, *Themis*, No. 9; it is doubtful whether these retained the full GD system for long.

I have it on good authority that Gerard Heym was never an initiate of the GD nor of any similar sodality: 'I am my own gourou' he used to say with a smile. In view of this, the inscription found by Gerard Yorke in Heym's copy of *The Equinox*, III, as reported by Ellic Howe, would seem to have been written as a joke. During his last illness a holocaust of all his papers was made at his direction in the traditional manner.

Ahathoor survived until the outbreak of war in 1939. Members from various GD groups in the U.S.A. joined Dr. Paul Foster Case in his School of Ageless Wisdom, which subsequently developed into The Builders of the Adytum, still operating under his widow, Ann Davies.

Immediately after the Schism Dr. Edward W. Berridge rallied to Mathers, ensuring that his authority should not lapse in London by founding a regular temple which kept the name of *Isis*. It began

with a membership composed of the few loyalists remaining from *Isis-Urania*, Mathers himself being its first *Imperator* with Berridge its *Cancellarius*. Surprisingly enough, Wynn Wescott was its *Praemonstrator*; he must either have forgiven Mathers his accusations of forgery or else have hoped by his support to prevent further revelations. This was the first Temple to be consecrated under the new title of *A.∴O.∴*, which has reference not only to *Alpha et Omega* but also by sound with the Greek *Eos* ('*Eos* = dawn') as stated in its Neophyte Ritual.

Besides its better-known adherents, other members were Mrs. M. J. B. Scott (*Sub-Silentio*), Mme. Lucille Hill and later, Alan Campbell (*Fr. Fide et Amore*) and his wife Joan; Brodie-Innes re-affirmed loyalty to Mathers in 1912 and co-operated with Berridge—he may even have taken over the *Isis* Temple eventually as *A.∴O.∴(2)*. Before this, however, it is possible that *Isis* produced an offshoot.

Among the folk-lore which still—in spite of noisy school-children swarming over the Rosetta Stone—hangs in suspension along the British Museum galleries, there persists the rumour of a GD Lodge, antiquarian in character, established by Sir E. A. Wallis Budge (1857–1934). As he was Keeper of the Egyptian Antiquities from 1892 to 1924 it is quite possible that he and Mathers were at least acquainted. In one of the many rooms behind the great doors half-way up the staircase leading from the main Egyptian Hall, the meetings of the Lodge are supposed to have been held. They continued until 1928 when a certain Thomas Trueman is reported to have taken a prominent part in them: he may have assumed direction after Budge's retirement.

In 1929, a handsome pair of GD Pillars, of full size and painted with the correct hieroglyphics, was presented to an Order of my acquaintance. Their donor was a past member of this Order who had belonged to 'an Egyptian version of the GD', then recently fallen into dormancy and so without further use for them: he was the Rev. Arthur Hugh Evelyn Lee, editor of *The Oxford Book of Mystical Verse*, a one-time Brother in Annie Besant's Co-masonry and a writer on Masonic subjects. He included poems by several GD members in his anthology—Aleister Crowley (2), William Sharp (6), Evelyn Underhill (5), A. E. Waite (6), and W. B. Yeats

(3). Is it too long a jump to identify his set-up with Wallis Budge's? If they are not one and the same, then there must have been *two* contemporaneous GD Lodges with a special slant towards Egyptian archaeology, which seems a less-likely alternative. The Pillars at least are tangible enough, and one or two smaller items of temple-furniture survive.

Deriving from *Athathoor* was the Lodge *A.:O.:* (3), established by Mrs. Mathers in 1919 when she returned to London after her husband's death. Throughout the 'Twenties and 'Thirties, the following people belonged to it at various times:

| | |
|---|--|
| <i>Imperatrix</i> : Moïna MacGregor | Netta Fornario |
| Mathers (V.N.R.) | Mrs. Mary Garstin |
| <i>Praemonstratrix</i> : Isabel (or Isabella) | Eric Hamilton |
| Morgan Boyd (A.V.) | { Major C. Lewis Hall |
| <i>Cancellarius</i> : Edward John Langford | { Mrs. N. Lewis Hall |
| Garstin (<i>Animo et Fide</i>) | Raoul (?) Loveday |
| Sara Allgood | (Mr.) Parkes |
| Esmé Mabel Boyd—Lady Fletcher | Margery Stuart Richardson |
| (<i>Lux</i> ?) | Dr. Hugh J. Schonfield |
| Major Sabben Clare | { Leo St. Leger Stokes (<i>Semper Fidelis</i>) |
| Charles Courtneidge | { Mrs. Gwendoline Stokes |
| Violet M. Firth—Mrs. Penry Evans | { Mrs. Grace Stokes |
| (<i>Deo Non Fortuna</i>) | |

Sara Allgood was the well-known actress from the Abbey Theatre; she carried out a task similar to Florence Farr's in *Isis-Urania* by grooming the *A.:O.:* members, most of whom lacked theatrical experience, in the due performance of ritual. Only when this has become second-nature is the mind free to build up the astral counterpart which transmutes a mere charade into a magically-effective rite. Sara gave them hints on speech, movement, and the bearing suitable to temple-work in general. Her own beautiful voice would chant for them, probably with a technique similar to Florence's 'cantilating', the more poetic passages of the ceremony.

Charles Courtneidge, Cecily's brother, had the stage in his blood, and the example of a one-time professional actor must have inspired the *A.:O.:* amateurs. One may assume that as regards ritual the Lodge maintained a high standard.

Though this Lodge was officially closed on the outbreak of war in 1939, Edward Garstin told me in the early 'Fifties that he had lately initiated (on his own 'initiative', it seems) Tony (A.C.) Winyard,

and later Tony's father also. Eric Hamilton recalls that someone called Winyard was a member before the War but whether or not this was Mr. Winyard Senior I cannot say. Edward also mentioned that the author of a book called *The Psychology of Psychologists*, who had migrated to the U.S.A., had been one of them before he left. I guess that the H. Campell who wrote a letter about obsession by an Abra-Melin demon in *The Occult Review* (Dec. 1929) may also have been, as I recall Edward telling this story; on the other hand, this correspondent may have been attached to another A.:O.: Lodge. Edward knew Mrs. Tranchell-Hayes but he never spoke of her as a GD member.

'Dion Fortune's' Fraternity (later, Society) of the Inner Light, founded in 1922, was a dissident offshoot from A.:O.: Lodges 2 and 3 of which she was successively if briefly, a member. From (3) a boy-friend of hers named Loveday resigned with her. I give the circumstances more fully later. The Inner Light was a hybrid, for the *Stella Matutina* and other groups also contributed to its make-up.

An organisation calling itself the Order of the Hidden Masters was operated by Michael Houghton—pen-name, 'Michael Juste'—of the Atlantis Bookshop, Museum Street, W.C.1., and J. Michaud. A healing group was in action, some GD teaching was dispensed and rituals were performed, whether their source was a regular or a dissident temple. I believe its heyday was just before the War of 1939-45; by the middle 'Fifties the group had become inactive. Michaud ran off with Michael's wife, Doreen; the lady assistant in the shop took ill and died and soon after Michael himself died under mysterious circumstances, I have been told. As far as I know this was the end of the Hidden Masters, but I never investigated them closely as I had picked up the impression that their most active period was over. At one time I understand they had had a number of overseas contacts, one with Max Heindel's group in the U.S.A.

The Houghton divorce attracted some publicity in the popular press because of a dispute about horoscopes—Michael's wife accused him of cruelty because he boasted of being a Sagittarian while sneering at her because she was only a dingy old Capricornian, or words to that effect.

There were a few other groups which, while not established as daughter-temples of *Isis-Urania*, were closely associated with it:

such was The Sphere, London, c. 1897, whose moving spirit was Florence Farr. It was a small quiet group within the mother-temple, and until the legality of such 'cells' was brought into question, there was no hint of its being irregular. After 1900, it partook of the general dissidence. Wynn Westcott had led such a group until his retirement in 1897, when the following were members:

F. L. Gardner
Mrs. R. Fulham-Hughes

Mrs. F. Kennedy
F. Wright

The two women were soon replaced by Col. Webber Smith; then all went over to The Sphere, where they devoted themselves with its other adherents largely to techniques of astral projection.

The Sphere

Florence Farr (*Sapiens Sapienti Dona
Data*)
Marcus Worsley Blackden (*Ma Wahanu
Thesi*)
Dr. Robert William Felkin (*Finem
Respisce*)
E. A. Hunter (*Hora Et Semper*)
Mrs. Harietta Dorothea Hunter (*Deo
Date*)

Mrs. Florence Kennedy (*Volo*)
Mrs. Cecilia Macrae (*Macte Virtute
and Vincit Qui Se Vincit*)
Mrs. Henrietta Paget (*Dum Spiro
Spero*)
Mrs. Helen (Winifred?) Rand (*Vigilate*)
Ada Waters (*Recta Pete*)

Secondly, there was the Castle of Heroes, a Celtic Order projected by Yeats and Maud Gonne as an offshoot from *Isis-Urania* and also from *Ahathoor* whose aim was the esoteric regeneration of Ireland. The plan never got off the ground though Yeats and Maud discovered for it an ideal *venue* on Loch Key, Co. Roscommon, celebrated in *The Book of Lecan*:

'The pure water, O man!
From what place did it arise? . . .
What is the cause from which it proceeded
The green unruffled lake.'

Maud resigned from the GD and Yeats grew more deeply involved with the Irish Literary Theatre; the Schism supervened, and without the inspiration of Mathers and Moïna the project lapsed.

CHAPTER THIRTEEN

Legitimate Breed

Probably no existing membership-list of a GD temple is complete; on the other hand some 'authorities' add names without warrant. Conflicting statements appear from time to time and are bandied about—for example, John Masefield and Arnold Bennett have been listed as *Isis-Urania* members. In a letter to me written in 1965 shortly before her father died, Judith Masefield denied this rumour as referring to him. She agreed that he had frequently met Yeats in the 'Nineties, so one may surmise that he had some notion of what was happening. Arnold Bennett has been enrolled for no better reason than that his initials were the same as Allan Bennett's.

Nothing can be taken on trust: even staid works of reference contradict one another. The tendency to copy without verification is, if anything, more marked on the Continent than in Britain, perhaps because there are proportionately more publications, both popular and serious, dealing with the occult. Bram Stoker should be included in the roll if one follows his French biographer, Antoine Faivre; Rider Haggard and 'Sax Rohmer' if Dr. Serge Hutin is to be believed. *Le Matin des Magiciens* (= The Dawn of Magic) by Pauwels and Bergier—unreliable in details—is a favourite source; or else fantasy is simply given free play. However, M. Faivre tells me that the information on pp. 16–18 of his *Introduction à Dracula* in the *Collection Marabout* translation was given him by an Englishman who wished to remain anonymous!

To the slap-dash one must add the wilfully obscure: biographies (and autobiographies) of an official cast have tended until recently to be silent on the subject of the GD, though less through any respect for obligations of secrecy than through a pseudo-academic dismissal of Hermetic interests as mere foibles. In the case of W. B. Yeats where such influences cannot be denied or totally ignored,

they are often soft-pedalled—unless an author, setting his teeth, tackles as a matter of duty one of the still scarcely-explored aspects of the great man's genius. The result is usually less than illuminating, due to a basic lack of knowledge and sympathy on the part of the explorer. To turn to another initiate: in *Memories and Impressions of Arthur Machen* (1960) edited by Fr. Brocard Sewell, four out of the six studies assembled omit any reference to the GD, while those by Dr. W. D. Sweetser and Fr. Brocard himself give it only condescending attention.

At the risk of joining the guess-workers, I would like to ask whether Aubrey Beardsley, who knew Yeats and W. A. Horton, may not himself have been initiated at some time in the early 'Nineties? Though his drawing, *A Neophyte and the Fiend Asomul* (1893) illustrates his well-known fascination with the Black Art, it gives out no echo of GD ritual. Surely the GD was not the only magical sodality operating in London during the 1890's! Without going into speculative detail, I would hint that some of the others (then as now) provided a cover-story for homosexuality, transvestism and sexual mummery in general, their burlesque rites a mere prelude; some had links with the seamier side of folk-medicine, some with commercialised vice-rings. Here and there, a sophisticated sorcerer disposing of genuine power may have attracted a confraternity around him. Beardsley, if he allied himself with any occult sodality, may have sought out something darker in tone than the GD. I divine a similar occult background in Arthur Machen. And Yeats himself—was his table-talk about 'Dyahbolism', as noted by Max Beerbohm and others, no more than talk?

In the GD the proportion of those reaching personal distinction is above average—not only in esoteric matters but also as regards general ability—for many had ability in directions other than the occult. Usually, those who made most impact on the profane world were also those most active in 'the Sanctuary of the Gnosis'. The following biographical notes will show how the personality and teaching of Mathers impinged on the inner life and outer achievement of his followers; also, the contribution each one made to the GD *égrégoire* as reservoir of arcane talent.

ALLAN BENNETT 1872-1923

An analytical chemist by training, he had been brought up as a Roman Catholic by his widowed mother. His long visage, typically Sagittarian in cast, radiated spiritual intensity: burning eyes and beetling brows even proclaimed the fanatic.

Crowley was initiated into *Isis-Urania* as a rich young man when Bennett, a poor one and somewhat older, had been a member for several years. He noticed at their first meeting that the new member had been 'meddling with the Goëtia', though Crowley denied this. Bennett was always keenly aware of the 'grey' aspects of magical practice: in company with Florence Farr, Frederick Leigh Gardner and Charles Rosher, he had performed a ritual—his own composition—to evoke Taphthartharath, the Spirit of Mercury. While the Angel of a planetary sphere is beneficent towards humanity and its Intelligence is at least friendly, its Spirit is often less than amiable: significantly, a Hell-broth was a necessary adjunct to this ceremony and for some time beforehand Bennett busied himself with its preparation.

In 1899, Crowley invited him to live at his flat in exchange for coaching in magic; in his host's already-intransigent opinion, Bennett was one of the only two among his new associates with occult potential. Events were to prove him also one of the few remaining loyal to Mathers during the dissensions of 1900. Crowley's proclivities and convictions being what they were, it is likely that in his relationship with Bennett there were homosexual overtones; the result of *The Looking-Glass* libel-action in 1911 is significant in this respect.

Essays by Bennett on esoteric subjects appeared in various issues of *The Equinox*: of these, *A Note on Genesis* deals with the Hermetic Qabalah, of which he was a deep student. If Crowley's brief foreword is to be trusted, Bennett had helped Mathers in collating the mass of Order-material which Crowley later published as his own work in *Liber 777*. Bennett stayed with the Mathers's in Paris on several occasions: Dr. R. MacGregor Reid recalled the tradition of a parchment-bound *Book of Correspondences*, a few copies of which were circulated among *Isis-Urania* members. Allan Bennett was one of these, Charles Rosher another; but whether they consulted the same copy is uncertain.

Sepher Sephiroth is a numerical glossary, the groundwork of

which is Bennett's: the arithmetical subtleties of the Literal Qabalah always fascinated him.

Liber Israfel, a poetic meditation on the 20th Major Arcanum of the Taro (Judgment), introduces much Egyptian symbolism. Dithyrambic in style, it was probably written-up by Crowley in his characteristic manner from notes by Bennett.

The Training of the Mind is studied from the viewpoint of Theravada Buddhism. All these *Equinox*-texts were afterwards used by Crowley as instruction-papers carrying the *Imprimatur* of his dissident Order, the *Argentum Astrum*. One wonders what happened to the many other MSS which Bennett left with him on departing for the East.

Bennett quitted Europe and the GD to study Buddhism *in situ*. Assisted by Crowley in the matter of travel expenses, he stayed for a time in Ceylon where Crowley visited him. He joined the *Sangha* under the name of *Swami Maitrananda*, later *Ananda Metteya*, meaning 'Bliss of Metteya' (the future Buddha). He travelled to Burma, where he settled down to the life of a *Bhikkhu*; and here Crowley again sought him out. Bennett established an international Buddhist Society with a magazine, *Buddhism* (1902), later to become *The Buddhist Review*. After some years he returned to Britain as its first missionary, founding the Buddhist Lodge, an offshoot of the TS, which developed into the Buddhist Society as at present constituted. The archives of this society which deal with him are silent regarding his former association with the GD and Crowley.

He had always suffered from asthma, occupational disease of magicians. Crowley did not fall victim to it at once, though he was severely affected in his later years; but it was Bennett who introduced him to the taking of 'drugs'—which the invalid used for the relief of his malady. Possibly Bennett, one of the few friends with whom Crowley did not quarrel, set the pattern for the onset of the disease itself by some unconsciously-exercised influence towards imitation?

Bennett did not remain permanently satisfied with the Orient as his spiritual home; by the 1920's he was again living in England. According to Frater X., who knew and admired him at this time, he had outgrown his Buddhist phase, deep and prolonged though it had been, and was seeking objective proof of the existence of the

invisible world. He was no longer impressed by speculation on spiritual truth, nor dogmatic statement unsubstantiated by laboratory methods. He had reverted to a more Western attitude, involving occult experiment on a scientific basis which he believed to be the 'way' of the future. He may have contacted Crowley again before the latter set forth on the Cefalu experiment; he certainly was in touch with some of his disciples and ex-disciples. He does not seem to have sought out Moïna, also back again in London.

He was a clear thinker and a natural ascetic. Having divested himself of his few possessions on entering the *Sangha*, he was extremely poor; he rented a back room, unfurnished except for a small table with two or three books and his famous lustre 'blasting-rod', which he seems to have preferred to the wands recommended in the GD. When it was charged with his considerable psychic force and ready for use, he would mount it in a wooden handle painted with words-of-power, which could be changed according to the nature of the operation proposed. Beyond this, his room was full of machinery: he was in process of perfecting a device for astral communication. His aim was to provide, or enable future investigators to provide, by repeatable results an objective proof of the subtle levels of being and their inhabitants.

Bennett's health was worse than ever and his Buddhist brethren sensing his changed outlook were reluctant to rally to his support. Finally, he tried at Liverpool to board a ship bound for a warmer climate; but the captain, unwilling to take responsibility for anyone so gravely ill, refused him passage. A mendicant in the West needs to be hardy: Bennett died almost at once, destitute, and as Frater X. says, 'in convulsions'—a severe asthma-spasm? He does not know whether Bennett left any manuscripts, nor what became of the machinery he invented.

EDWARD W. BERRIDGE c. 1843-1923

He qualified as a medical doctor in London and as a Homoeopathist in the U.S.A., and wrote a text-book on Homoeopathic remedies. He practised medicine of both traditions in London for many years, and was thought by some GD members to be experimenting in Alchemy as well.

He is interesting for the 'trantrik' leanings consequent upon his

admiration for the transatlantic Utopian, Thomas Lake Harris (c. 1823–83) who, from being a minister of the Universal Church in America, became successively a follower of Andrew Jackson Davis, a Swedenborgian and a 'Spiritualist'. In the 1850's he returned to England as a Swedenborgian missionary and founded the Brotherhood of the New Life, which was Adventist in inspiration and sought the 'reorganisation of the industrial world'. After his return to the United States and the failure of several of his communities, he devoted himself to esoteric studies. His psycho-sexual theory and practice, which included Karezza—prolonged intercourse without ejaculation—particularly interested Dr. Berridge for both occult and social reasons.

Berridge annoyed Annie Horniman by his advocacy of such ideas in the GD context and she tried to insist that Mathers should check him, but her threats ended in her own expulsion. The quirky Doctor was not *Isis-Urania's* best-liked member but he was among its most loyal: he never wavered in support of its rightful Chief; after the Schism he founded, under Mathers's direction the *Isis Temple* in West London which worked the original rituals up to the Second Order, so he must have built a Vault. His Temple continued until 1913 at least, when it seems possible that it was merged with the *A.∴O.∴* started by Brodie-Innes—though this is speculation.

To Berridge's Temple rallied all the London members who supported Mathers, including Crowley. He was later to libel Berridge in his *Confessions*, and with the horrible caricature of 'Dr Balloch in *Moonchild*.

JOHN WILLIAM BRODIE-INNES 1848–1923

A Doctor of Laws from Milton Brodie in Morayshire, he practised as a lawyer in Edinburgh where he joined the Scottish Section of the Theosophical Society in its early days. No doubt it was in this *milieu* that he and his wife heard of the GD; when *Amen-Ra Temple* was consecrated he became its first Emperor.

He published a fair amount of literary work on various subjects (including a massive legal tome) dating from 1887 with a verse-play in four acts, *Thomas à Becket*, to 1919 with *The Golden Rope*. He is best known for his novels dealing with witchcraft and Scottish folklore, the earliest of which was *Morag the Seal* (1908).

He had problems with *Amen-Ra* a few years after its foundation when one of its most active members, the astronomer William Peck, led a faction against him. However, the temple remained loyal to Mathers at the Schism—only to lose Peck and others after the Horos scandal a year or two later. Thereafter it seems to have slackened its grip and Brodie-Innes gave countenance to the Dissidents—Felkin, and even Waite who detested him. By 1908 he returned to Mathers and he collaborated with Dr. Berridge's *Isis* Temple in London.

Around 1912 he revived *Amen-Ra* and with renewed allegiance to Mathers; Edinburgh put forth a daughter-temple (subsequently led by Mrs. Maiya Tranchell Hayes), the second *Alpha Omega* (*A.:O.:*) Lodge in London. Mathers had authorised this name for post-Schism 'regular' developments. Brodie-Innes was also concerned in the establishment of the Cromlech Temple, known outwardly as the Solar Group, a side-Order of mystical rather than magical intent. It attracted members of the Anglican clergy, and of the Episcopalian Church of Scotland who, in contrast to Presbyterians, tend towards the High Anglican outlook. Here the situation is not clear-cut as regards 'regularity' since the Cromlech Temple also maintained close relations with the *Stella Matutina* and shared the Felkin's astral guide, Ara ben Shemesh.

In her treatise, *Psychic Self-Defence* (1930), Dion Fortune recounts several incidents involving an adept whom she designates by the letter Z and of whom she had a high opinion. She tells how, at the outset of her career, she attended an 'occult college which was hidden away in the sandy fastnesses of the Hampshire barrens' and of which Z was in charge. One is fairly safe in identifying him with Brodie-Innes, whom she elsewhere acclaims as her first *gourou*: Z's magical techniques are certainly those of the GD, and Brodie-Innes was reputed to use such hypnotic powers as she describes.

She does not mention the date of her Hampshire stay but it may have been before her initiation into the *A.:O.:* in 1919. If it were later, Brodie-Innes would have been quite an old gentleman; it seems more likely that, as she remained only a year in his *A.:O.:* Lodge, she had studied with him previously. From this it would seem that he had moved south, and the Hampshire hideout was the country-retreat which many occult teachers find a helpful supple-

ment to city headquarters. Brodie-Innes was Dion Fortune's model for the 'soul-doctor' in *The Secrets of Dr. Taverner* (1926).

MABEL COLLINS (MRS. KENINGALE COOK) 1858-c.1922

The daughter of Mortimer Collins, she was active in the movement for Women's Suffrage, and in collaboration with Mrs. Charlotte Despard she wrote a novel on the subject, *Outlawed* (1908). She was one of the earliest members of the Theosophical Society's London Section, co-editing the magazine *Lucifer* with Mme. Blavatsky in 1887. Soon afterwards, Madame expelled her from the Society—perhaps because she felt she was jumping her claim with the Masters?—but she was re-instated later.

Mabel was a prolific writer, her publications spanning the forty-odd years between *An Innocent Sinner* (1877) and *The Locked Room* (1920). They include verse, non-fiction and numerous novels, some in three volumes, according with Victorian predilection. *The Idyll of the White Lotus* (1884) reflects something of George MacDonald's fantasy but lacks his literary *finesse*; *The Blossom and the Fruit* (1888), subtitled 'A True Story of a Black Magician' (though its heroine, Fleta, is usually dressed in white and serves the Brotherhood of the White Star) in is process of acquiring the same kind of period patina as the novels of Bulwer-Lytton. Like them it interests the student by its account of occult workings; it was listed by Crowley amongst the recommended reading for Neophytes of his *A:A:..* Mabel is best known, however, for *Light on the Path* (1885), the first in date of the three texts regarded as classical in the Theosophical Movement, the others being Mme. Blavatsky's *The Voice of the Silence* and Krishnamurti's *At the Feet of the Master*. It has been translated into several languages and has run to many editions.

Light on the Path is supposed to have been dictated to, or 'impressed' on, its author by one of the later *gourous* of the TS, the Master Hilarion. In his Introduction C. W. Leadbeater points out that the *Comments*, which were not added until a later edition—that of 1894?—are allegedly inspired from the same source but are not so in fact: '... there are unmistakable signs that the writer belongs to a school of occultism quite different from that of our Masters.' I agree: the tone of these *Comments* is much more Hermetic than Theosophical; their author uses the term Neophyte instead of

Chela, and cites Bulwer's *Zanoni* rather than any Oriental text. At the end of the first section there is a description (and references to it elsewhere) of what sounds like a Crossing of the Abyss between the Second and Third Orders of the GD. The word 'abyss' is mentioned though with a small 'a', and the language in general is that of Western Occultism: 'ante-chamber', 'the actual lodge of a Living Brotherhood', 'Faust', 'they are drawn from traditions of the Great Brotherhood, which was once the secret splendour of Egypt'. So alien did the *Comments* seem to many Theosophists that they were omitted from further editions of the work—until Annie Besant recommended them again in 1903; they were restored in the edition of 1911 with Leadbeater's Introduction.

Did Mabel Collins ally herself with the GD, even if only for a brief period, after her quarrel with Madame when *Isis-Urania* was just beginning? Or did she make a contact with the mysterious Brotherhood of Louxor, as Madame herself had done during a sojourn in Egypt? And is this Brotherhood another important, if largely unexplored, source of GD inspiration? Documents of Dr. Berridge's *Isis Temple* speak of the post-Schism GD as 'that section of the *Mysteries of Egypt* which is called the Rosicrucian Order of the A.:O.:.' (italics mine).

Mabel Collins and A. P. Sinnett were both basically Theosophists but he certainly, and she possibly, had more than a flirtation with the GD.

FLORENCE FARR (MRS. EDWARD EMERY) 1860–1917

The daughter of Dr. William Farr, a prosperous consultant physician who left her an income just not too small to ensure her independence, she was educated at the North London Collegiate School founded by Miss Buss, pioneer of women's education and inspirer of the jingle:

Miss Buss and Miss Beale
Cupid's dart never feel—
How different from us
Miss Beale and Miss Buss!

Different from Florence Farr, certainly, whose boy-friends included W. B. Yeats, Bernard Shaw and (some say) Aleister Crowley. She

chose to live chiefly in what is now the W.6. bedsitter belt, which was near the home of her sister Henrietta, also a GD member and the wife of Henry Paget, a black-and-white artist. Like several other members, including the Yeats family, they lived in Bedford Park, a district which had been laid out recently as a pilot-scheme for the Garden Suburb idea.

Florence's niece, Dorothy Paget, took the part of the Faery Child in *The Land of Heart's Desire* when it was put on in 1894 by Florence (as manager) and Annie Horniman (as sponsor) together with Dr. John Todhunter's *The Comedy of Sighs*. This was something of a GD occasion: it was the first of Yeats's plays to be staged and was dedicated to Florence; Todhunter was a friend of Yeats, a GD member and a Bedford Park resident, though his play was soon replaced by Bernard Shaw's *Arms and the Man*. When Florence later created the part of Aleel 'with rhythmic dreaminess of movement and gesture' in the first production of Yeats's *The Countess Cathleen* (dedicated to Maud Gonne), Dorothy Paget played the Angel. She had the same olive skin and large eyes as her aunt, topped in her case with swags of mahogany-coloured hair. She was to turn to *avant-garde* art-dealing in the 1920's; her West End gallery was the scene of D. H. Lawrence's one-man show when many paintings were seized by the Police.

Florence's acting career had begun at William Morris's private theatre in Kelmscott House, Hammersmith Mall, and at the club-theatre in The Avenue, Bedford Park where in 1890 she took the lead in Todhunter's *A Sicilian Idyll*. She married Edward Emery, member of a family well-known in show-business, but they soon parted; among her subsequent love affairs perhaps the most enduring was the one with Yeats:

'The women that I picked spoke sweet and low
And yet gave tongue. Hound-voices were they all.'

Florence Farr's was the first of these voices—unless it was Olivia Shakespeare's, whose photographs show a likeness, independent of period-accessories, to those of Florence. Before the impact of Maud Gonne Yeats knew Florence; he admired her sense of rhythm as much as her beauty and compared her to a statue of Demeter in the

British Museum. He must have had her in mind when describing the Fourteenth Phase in the lunar symbolism of *A Vision*:

'Here are born those women who are most touching in their beauty . . . while seeming an image of softness and of quiet, she draws perpetually upon glass with a diamond . . . and for all the languor of her movements, and her indifference to the acts of others, her mind is never at peace.'

He felt that Florence's intellectual curiosity hindered the flowering of her more inward qualities; but for her own development she needed to satisfy the former and to express, for instance, her feminist sympathies. She did this partly by producing such works as Ibsen's *Rosmersholm* (1890) and Shaw's *Widower's Houses* (1890), partly by writing *Modern Woman: Her Intentions* (1910). Shaw's influence opposed that of Yeats: he vainly tried to turn her acting technique in the direction of precision and naturalism, but it was essentially introverted and therefore best suited to poetic drama in an intimate setting.

In *The Music Of Speech* (1909), she set out her theory of 'cantilating'—declamation on semi-musical notes—which Yeats also described in his essay *Speaking to the Psalter*. She arranged music and choruses for productions of *The Trojan Women* (1905) and *Hippolytus* (1906). Apart from *The Dancing Faun: A Story*, her published works deal with various aspects of her esoteric and philosophical studies, from *Egyptian Magic* (1894) to *The Solemnisation of Jacklin* (1912). Some of these are signed with her Order-initials, S.S.D.D.

Without the example of her theatrical expertise GD rituals would not have been so well performed as regard movement and diction: she specialised also in 'Scrying in the Spirit-Vision' and led a private group devoted to this—The Sphere—within the Order: her Record of Spirit Journeys survives in manuscript. When Mathers migrated to Paris he left her in charge of the Order and she fulfilled this task for years in spite of the disadvantages of serving an absent Chief. Wearied perhaps by her responsibilities, she committed a tactical error in showing Mathers's fateful letter about Wynn Westcott's forgeries to a committee instead of tackling Westcott about it privately. Had she used greater discretion, much trouble

might have been avoided. At the Schism she not only failed to support the Visible Head but even for a time became a member of the Triad governing the dissident temple that remained. In two years' time she had quitted the Order—after the Horos scandal though not necessarily because of it.

About 1904 Florence wrote two poetic plays, *The Beloved of Hathor* and *The Shrine of the Golden Hawk*, in collaboration with Olivia Shakespear; only about ten copies were printed. They deal with themes from Egyptian magical tradition and show the influence of GD doctrine and ritual, at the same time breaking a discreet lance for Women's Lib. Directions say that they should be staged . . . 'with simple white or pale sienna hangings so that the actors seem like figures in an ancient Egyptian fresco.' Coming from the same literary stable as Yeats's *Four Plays for Dancers*, they treat more precisely of magical techniques than any of his plays do but their language lacks his supreme *verbal* magic.

This was the year of Crowley's Cairo Working which produced *Liber AL, vel Legis*: was Florence play-writing and Crowley taking down his 'direct-voice' communication at the same moment in time? These two ex-GD initiates were both inspired by aspects of Horus Hawk-head; there is even a likeness in their diction, especially noticeable when Florence's young priestess, Nectoris, speaks in an ecstasy from within the shrine:

'I am drunk with conquest, and I shake the sistrum and dance with my naked feet unscathed on thy golden floor! And the measures I dance are to me as the movement of a great army which has scaled the awful walls of thy majesty, and taken the fortress of thy wisdom!'

But the basic approach of Florence and Olivia is the traditionally-ascetic—of purity, self-denial and discipline—while Crowley's is the opposite, Nietzschean path—of excess, self-assertion and violence.

Florence then concentrated on the study of Oriental thought, mainly as dispensed by the Theosophical Society though with emphasis on Vedantic teachings. In 1912 after a serious operation when cancer was diagnosed she recovered sufficiently to take up a post in Ceylon at a kind of finishing school for Hindou girls. Yeats

in *All Souls' Night* speaks of this final period as 'foul years', but it had compensations. As head of a college, Florence enjoyed the almost regal deference accorded (perhaps even to-day) in the East to a person of consequence, and was waited-on more than at any time in her previous life. The climate was agreeable, her quarters spacious, her duties unexacting, her pupils charming and lively. She herself faced 'the unnoticed end' with serenity, almost with gaiety and certainly with courage.

MAUD GONNE (MRS. SHAUN MACBRIDE) 1865-1953

The daughter of a General in the British Army, her background was Ireland's 'Protestant Ascendancy'. After her mother's early death she managed her father's household, entertaining for him from the age of sixteen. Her education was scrappy but included a little training for the Stage, which was snatched against the wish of her relations. When Yeats, as a shy youth, first met her, he was dazzled by her wider social—and possibly, sexual—experience as much as by her looks.

There is no need for me to say that she was beautiful since everyone, including herself, has said it already. In her essay from *Scattering Branches* (1940) edited by Stephen Gwynn, she describes herself in her young days as

... 'a tall girl with masses of gold-brown hair and a beauty which made her Paris clothes . . . unnoticeable' . . .

However, I will recall a sketch where Olivia Manning Robertson records an impression of her. She and Maud (who was by then elderly) happened to be 'going up' in the lift of a Dublin department-store at the same time. Olivia realised in a flash that never before had she seen a beautiful woman: Maud Gonne McBride *was* beauty.

'Her present image floats into the mind—
Did quattroceto finger fashion it
Hollow of cheek as though it drank the wind
And took a mass of shadows for its meat?'

No wonder that in former years everyone fell flat on their faces at sight of her.

It was not only men who fell: she enchanted women also, since she valued them as human beings instead of appraising them as rivals. Her serene self-confidence did not admit of rivalry: she may have been dotty but she was never petty. She became the centre of a women's Celtic Revival group, *Finé* (= The Fingers), culled by Ella Young from the *milieu* of the TS and the Hermetic Society in Dublin; among its members were Susan Varian, Maureen Fox and Helena Molony; and their spiritual centre, localised at Ireland's Eye, prefigured the Castle of Heroes, an island-stronghold later (1897-8) to be seen by Maud in a vision. Under Yeats's persuasion in London, she graduated from the TS to *Isis-Urania*.

She must have possessed some quality which does not come across in pictures of her. Early photographs show a marriage-marketable deb. no more striking than many of her contemporaries with a similar advantage of period charm. Sarah Purser's portrait of her wearing a feathered hat (Dublin Municipal Gallery) has the stuffy air of some squireen's lady opening a bazaar. Maud must have combined the statuesque with the inapprehensible; there was 'something about her'. A luminous aura, vehicle of her golden nature, was perceptible to all, but irreproducible in portraiture. Yeats was more successful with a pen-picture when giving an example of the Sixteenth Lunar Phase in *A Vision*:

'... women whose bodies have taken upon themselves the image of the *True Mask* and in these there is a radiant intensity, something of "The Burning Babe" of the Elizabethan lyric. They walk like queens and seem to carry on their backs a quiver of arrows, but they are gentle only to those whom they have chosen or subdued, or to the dogs that follow at their heels. [Maud usually travelled with an assortment of pet animals and Yeats had to cope with them when he escorted her.] Boundless in generosity and in illusion ...'

Here is Maud, with all the *élan* absent from the visual portraits.

Her influence on the course of Irish Nationalism was incalculable but considerable. One incident will illustrate the quality of her leadership: a detachment of the British Army threatened to shoot unless her band of demonstrators dispersed. Maud stood her ground

and looked the opposing commander in the eye; confronted by that unabashed hazel gaze, he preferred to risk court-martial rather than press the trigger. She was a spell-binding orator who did not scruple to incite the violence; Yeats disapproved, and rudely dismissed her speech-making as 'an old bellows full of angry wind'. Did he not perceive that, long after she had left *Isis-Urania*, she continued as a political fire-brand to fulfil her Order-motto, *Per Ignem Ad Lucem*?

Maud has been diagnosed to amateurs of psychiatry as frigid because she preferred to keep her relationship with Yeats 'platonic', but the events of her otherwise uninhibited life make nonsense of any such theory. She basked in Yeats's adoration for years—as who, given the chance, would not?—and if his attention strayed, a discreet pull on the string brought him back to her feet, where she assumed he belonged. Their union in the Wicklow countryside was not to her liking and was not repeated. This did not prevent Yeats from boasting about it:

The first of all the tribe lay there
And did such pleasure take—
She who had brought great Hector down
And put all Troy to wreck—
That she cried into this ear'
'Strike me if I shriek.'

Her *rapprochement* with him subsisted on subtler planes, partly through her natural psychism and partly through techniques of 'meeting at a distance' taught in the GD. Their famous love affair, frustrated at mundane level, achieved a hidden consummation.

For less attenuated contacts, she chose men of action like Lucien Millevoye with whom she had a protracted affair, referring with blithe effrontery to their daughter as her 'adopted niece'; and Shaun MacBride whom at the age of thirty-six she married. Shaun may not have been an intellectual but he could turn her on, to use to-day's slang. Just before their wedding the voice of Maud's dead father warned her in a dream: 'Don't do it.' She went ahead—to disaster. Shaun proved an unsatisfactory husband, only redeeming himself through martyrdom—and, ironically, through Yeats's celebration of the *Sixteen Dead Men* executed after the Easter Rising of 1916.

Maud collaborated with the Mathers's in evocation-ceremonies, particularly of Gaelic divinities, to prepare for the initiatic centre in Ireland which she and Yeats planned. She touchingly recalls Yeats in old age:

... 'just before he left Ireland for the last time, as we said good-bye, he, sitting in his armchair from which he could only rise with great effort, said, "Maud, we should have gone on with our Castle of Heroes, we might still do it."'

Among her manuscript-record of visions (National Library of Ireland) is one describing the Danaan deities individually. Another MS, dealing with *Three Adepts* reminds one of an incident in *The Crock of Gold* by James Stephens, also a member of the Dublin TS, which describes gigantic figures calling themselves the Three Redeemers; the Most Beautiful Man (Intellect), The Strongest Man (Love) and the Ugliest Man (Generation). Maud's *Adepts* are an old man (embodying mystical wisdom), a middle-aged man (intellect) and a young man (physical force). Such archetypes must have been buzzing about the Dublin TS in its early days, derived partly from Standish O'Grady's Druidic speculations.

Already worshipped by the people of Ireland, Maud identified herself more profoundly with them through her conversion to the Roman Catholic Church. Needless to say, she by-passed the formality of Instruction—'holy black' was no more proof than any other garb against her overmastering charm.

The monarch in the title of her autobiography, *A Servant of the Queen*, is Banba-Fodhla-Eiré, Ireland as Triple Goddess, Kathleen ni Houlihan and the Shan Van Vocht.

ANNIE ELIZABETH FREDERIKA HORNIMAN 1860-1937
Daughter of F. J. Horniman—wealthy business man, chairman of the firm marketing Mazawattee Tea, Liberal M.P. and founder of the Horniman Museum at Forest Hill—she was brought up as an Anglican, though another branch of the Horniman family was staunchly Quaker. She lost her mother when in her middle 'teens: Crowley caricatured her relationship with her father in the story *His Secret Sin* (*The Equinox*, No. VIII) under the names of Theodore Bugg and his daughter Gertrude.

Unlike some stars in the GD galaxy—Moïna, Maud Gonne, Florence Farr—Annie was no beauty. She was a nice-looking woman in a very English style—blondish, unexuberant, a little governessy, with plenty of nervous energy and no glamour; essentially dependable, despite what was then considered her daring trendiness. She was the kind of woman whom the average man still pretends to be 'afraid of'—realising that her intelligence may unmask pomposity and pretension.

In 1882 she enrolled herself at the Slade School of Art where she worked until 1888, and where she met Mina (later Moïna) Bergson, already a student for two years, having entered at the age of fifteen. Annie's impulse to help this promising but impecunious girl was to influence the lives of both for many years. Not herself conforming to the Slade tradition—even then well-established—of beauty in its women-students, nor especially talented in the visual arts, Annie was attracted to her younger and more brilliant contemporary. Her interests were wide and she absented herself for the whole of the year 1885–86 to travel on the Continent, where she fell in love with a musician from Central Europe. The affair did not prosper, for whatever reason, and she returned to the Slade for a further year as a solace. (I have no evidence for this reconstruction of her love-life beyond hints in the story mentioned above: though Crowley was unreliable when motivated by malice, this outline is probably not far off the mark. He says her boy-friend was a Polish violinist—I have generalised this a little.) Moïna soon afterwards met MacGregor Mathers at the British Museum; they both proved helpful to Annie in her emotional disappointment, Mathers giving her the sensible advice to aim for greater impersonality. No doubt she had a tongue with a tang as well as a heart of gold: her nicknames among the students were Tabbie and Puss.

Annie's money sustained Mathers and Moïna for years after their marriage and removal to Paris, enabling them to live while founding an Inner Order for the GD. This support only ceased after her disagreement with Dr. Edward Berridge. She was temperamentally incapable of sympathy for 'trantik' thought or practice, and this led to her expulsion for intolerance.

From the season at the Avenue Theatre which she financed in 1894, Annie has been acclaimed as the founder of the Modern

Preface.

7.

In conclusion I will merely remark that a short time ago there appeared in the "Theosophist" an excursus by Eliphas Levi on the "Siphra Dzyeniontha", but that it certainly was not a literal translation of the "Book of Concealed Mystery," given in this volume.

S. Liddell MacGregor Mathers.

London,
May, 1887.

- THE HOLY QADALAH -

LECTURE 2.

by

E. J. Langford Garstin.

Authorised by

M. Macgregor Mathers

It should not be imagined that such books as the Zohar and the Sepher Yetzirah are at all easy of comprehension, for although they contain the secret truths hidden in the Old Testament, they are hardly more understandable than the Apocalypse or Revelation of St. John, which comprises all the secret teachings of Christ Jesus. These books are masterpieces of occultism and are full of meaning: as Eliphas Levi puts it, "they contain more meanings than words." Their phraseology is both figurative, i.e. symbolic and exact, being written in the language of "magic numbers." This is well shown in the case of the number 50, which the post takes frequent appeals to the knowledge of the initiate in such phrases as "Let him understand who has knowledge", "Let him who understands compute." Such words were not meant to be understood by the multitude.

When we remember, therefore, that in both Greek & Hebrew every letter is a number, and that consequently every word is a number, it will be realised that numerology is a subject of such importance that it is manifestly impossible to proceed further without giving to it some consideration.

The first point that strikes us in this connection is that the ancients had a conception of numbers which is almost lost in modern times, and that they made use of mathematical operations other than those which are commonly employed by the savants of to-day. These are generally called theosophic reduction and theosophic addition, and are the basis of Esotericism. (Note: There are others such as the minor and major additive and major and minor differential, but into these it is not proposed to go.)

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Heading of a lecture by Edward J. L. Garstin to members of A O Lodge (3), authorised by Moïna.

Movement in drama. She went on to build and equip the famous Abbey Theatre in Dublin, thus providing a stage for the playwrights of Irish Nationalism; she remained associated with it until 1910. Lennox Robinson, in an essay from *Scattering Branches* (1940) speaks of coming on 'costumes made for the Yeats plays more than thirty years ago, many of them stitched by Miss Horniman. They are incredibly graceless and ugly, clumsy material cut skimpily and often bordered with mock fur.' Even if Annie's taste was as bad as this implies, surely it was the hostility she involuntarily aroused which recalled the fact?

She then bought and renovated the Gaiety Theatre, Manchester, where her policy of putting on new plays helped to launch local talent as well as enhancing the reputation of Shaw, Galsworthy and St. John Ervine. Many of her actors achieved renown; but the Gaiety was not a financial success and in 1917 she had to lease it. She was still in touch with it in 1921, however, when she retired to live in London; during her last years she took an interest in an experimental theatre at Shere, Surrey.

In his GD days Yeats was a lucky fellow—not content with such *belles amies* as Florence, Olivia and Maud, he enlisted Annie to work as his secretary (gratis, of course) when his eyesight became troublesome. But Annie herself had little luck in affairs of the heart: even when she went over to Ireland with the 'Nineties behind her, her affection for Yeats encountered a rival in that of Lady Gregory, another woman of substance. Annie and Augusta, both forceful personalities in their different modes, vied with one another in helping Yeats to found an Irish National Theatre. Annie's letters continued to address him by part of his Order-name (*Daemon Est Deus Inversus*), beginning 'Dear Demon'. When things were going sweetly this became 'My dear Demon' but when exasperation supervened it was 'You Demon!'

An occult sigil embossed in a deeper shade headed her yellow note-paper, a special type of octogram with a caduceus in the diamond-shape at its centre, designed to attract currents from the planet Mercury and the Sephirah Hod, as beneficial to enterprises involving literature and public relations. Later, it gave place to a hexagram, symbolic of the Macrocosm, centred on the astrological sign of Venus flanked by Mercury and Luna. Her natal Sun-sign

being Libra, mansion of Venus, this sigil may embody influences important in her horoscope.

Annie's Order-motto, *Fortiter Et Recte* (Strongly and Justly), was a record of achievement in respect of its first term, if its second was more of an aspiration. The conduct of GD ritual may have owed as much to her theatrical knowledge and enthusiasm as to the technique of Florence Farr. She shared with Florence a belief in what is now called Women's Lib., but she came to find Florence's administrative methods (or lack of them) a trial. Having more flair for organisation herself, she tried to straighten out questions of procedure; yet Florence's lackadaisical ways may have suited the *égrégoire* of the Order better than Annie's efficiency. If only she could have relaxed her detail-obsession and cultivated a little tact!

Her magical power was recognised by Mathers when he invited her to consecrate his *Ahathoor* Temple in Paris, and her force of character when he sent her to regulate anomalies in the *Horus* Temple at Bradford. She also possessed divinatory powers with both Astrology and the Taro. At the Schism her opposition to Crowley as Mathers's deputy took the most effective form possible: she briefed a hyena of a K.C. to defend the Second Order's right to the temple-furniture which Mathers was claiming.

Annie continued to work with her former associates, especially in the private groups which persisted for some years. A diagram labelled in her handwriting which gives certain Second Order attributions for the Zodiacal Signs survives in the National Library of Ireland; here, Fire is assigned to the East and green, Earth to the South and blue, Air to the West and red and Water to the North and violet. Cardinal Signs are to be coloured a dark shade of their elemental tint, Kerubic (Fixed) Signs a medium and Mutable Signs a light shade. The circular area in the centre of the Zodiac is to be painted gold and assigned to the Sun and the Philosophers' Stone.

By 1907 Annie seems to have become disenchanted with the occult, at least in respect of working with a group, though her interest in many aspects of Astrology persisted. If her inner life continued to develop during her last thirty years, it did so in a manner more profoundly hidden than before.

GERALD FESTUS KELLY 1879-1972

Son of the Rev. F. F. Kelly, LL.M., he was educated at Eton and Cambridge, going on to study art in Paris. Subsequently he became a successful academic painter, especially of portraits; he executed State Portraits of royalty, collected a Knighthood, became President of the Royal Academy in 1949 and a Commander of the Legion of Honour next year. However, he was not prejudiced against 'modern art': the only occasion (since my student-days) when work of mine has been hung in the Academy was in 1952 when I called Sir Gerald's attention to *La Cathédrale Engloutie* which I was submitting.

In appearance he was dark and mercurial with a monkey's face and a talent for mimicry—an endearing little Ape of Thoth. Crowley introduced him while still a student to the GD and he is chiefly remembered in the context of occultism as the brother of Rose, Crowley's first wife. Her mediumship as 'Ouarda [Arabic for rose] the Seer' produced the script of *Liber AL, vel Legis*, sacred text of Crowleyanity.

In a letter of 1965 recollecting his impressions of the GD, Sir Gerald told me:

'My father was a clergyman, and I was never very much impressed by the wording of their services, but I was quite shocked by the vulgarity and commonness of most of my fellow-worshippers . . . There was only one member of the congregation whom I was impressed by and whom I liked. His name was Jones and there were very few as sincere as he was.'

Well! It takes more than sincerity to evoke Goëtic demons to visible appearance, as Jones did; and words like 'services', 'congregation' and 'worshippers' ring oddly in connection with GD rituals—as though the writer had little idea of their nature and purpose. Gerald Kelly was never an ardent devotee though after the Schism of 1900 Crowley seems to have roped him in to take office in the 'rump' of *Isis-Urania* as re-established under Dr. Berridge, so he must have reached the grade of Zelator at least. He must also have been among the small band of Mathers-loyalists during the crisis. In the early years of this century he began to find his brother-in-law

an embarrassment, his friendship for him cooled and his adherence to the GD lapsed. Crowley retaliated with *A Quack Painter* (*The Equinox*, No. IX) ridiculing his one-time buddy as 'Algernon Agrippa Dooley'.

Kelly's opinion of GD personnel re-inforces (or perhaps echoes?) that of Crowley, agreeing also with Maud Gonne's; though he made an exception of Jones, as his letter shows. It seems strange that an Order which included such vivid personalities as Yeats, Florence Farr, Allan Bennett, Annie Horniman and Moina Bergson, to say nothing of its founders, could evoke such a bored reaction from any perceptive member. For Crowley, it must be said that he exonerated (in varying degrees) the first three on this list and added Julian Baker, while the Mathers's and Florence were exempt from Maud Gonne's disdain. Maybe the situation can be paralleled with that of undergraduates in freshman-year, who all seem deadly at first encounter but blossom later on—some even becoming as intelligent and glamorous as oneself.

GEORGE CECIL JONES c. 1870–1951

This was the man named Jones singled out for approval by Gerald Kelly from among the members of *Isis-Urania*. Jones had sponsored Crowley's entry and his influence upon him was probably as great as that of Allan Bennett though it has hitherto been insufficiently recognised. There was a difference of emphasis in the interests of these two early mentors—while Bennett (in his pre-Buddhist days) concentrated on the methods of the *Key of Solomon*, Jones inclined to Abra-Melin's system.

Like Bennett, he was an analytical chemist; the GD rank and file believed him to be an alchemist as well. 'His spirit was both ardent and subtle. He was very widely read in Magick,' according to *The Confessions of Aleister Crowley* (1970), which also says he was a Welshman with a likeness to conventional pictures of Christ. From the illustration in *The Equinox*, No. VIII, drawn from a sketch by Crowley, he was of slight build and sandy colouring, with eyes that stared from a lean visage. He is shown here in the regalia of a Mighty Adeptus Major—orange-red robe, Egyptian-type head-dress with horns and plumes worn over a nemyss, ankh and phoenix-wand in hand. J. C. F. Fuller carried out *The Equinox* graphics: if, as here,

their figure-drawing is amateurish, the diagrams and lettering are always excellent. This one illustrates an excerpt from Crowley's Occult Diary which was also edited by Fuller; the entry under the date of July 26, 1906 reads:

'Went down to stay with D.D.S.' [i.e., George Cecil Jones, who lived at Basingstoke].

Then, from the next day's entry:

'Fra. P. was crucified by Fra. D.D.S. and on that cross made to repeat this oath. . . .' There follows the beginning of the Candidate's Obligation from the Adeptus Minor ritual.

What exactly had master and pupil been doing? One will never know, unless Jones also kept an occult diary and this should come to light; but probably it was nothing more gory than to repeat, *à deux*, the central part of the said ritual, Jones acting as Second Adept and Crowley as Candidate. For the latter, the object of the exercise was to obtain that magical experience which Abra-Melin calls 'the Knowledge and Conversation of the Holy Guardian Angel'—union with the Higher Genius, in GD terms. He implies that he achieved some success in this praxis after a 'complete and perfect visualisation of Christ as P' [i.e., *Perdurabo*, Crowley himself] 'on the cross'. Thus they tried to combine a GD working with Abra-Melin's Sacred Magic.

When Crowley assumed the office of Imperator in the dissident Order of the *A.∴A.∴* which he established, Jones's magical initials, D.D.S., as its Praemonstrator re-inforce the *Imprimatur* of its instruction-books. He had progressed beyond his GD motto, *Volo Noscere*, to—what?

If Crowley's association with Jones was another instance of his homosexual hang-up it was also something more. When Jones sued a paper called *The Looking Glass* for libel in this sense the jury found against him. This verdict must have been a serious blow as regards both his family and profession: sixty years ago the prevailing attitude to homosexuality lacked to-day's sophistication. Jones, having in the intervening years married and produced four children, had taken a

commercial post which made use of his qualifications in chemistry in order to support his family. Neither job nor marriage can have benefited by the loss of his suit and the consequent unwelcome publicity. Crowley considered that by marrying he had let down the side, and domestic responsibilities probably did curtail his magical (or magickal?) activities. Did he ever return to them in the course of his long life?—he was still living in 1950. And what happened to his occult documents and library?

WILLIAM SHARP 1856–1905

Born in Paisley, his childhood was passed in the Scottish Highlands. He ran away from home several times and spent one whole summer camping with gypsies. From 1871 he studied for two years at Glasgow University but left without taking a degree, to become a lawyer's clerk.

His health broke down under the pressure of this uncongenial life, but after a Pacific cruise he returned to employment in a London Bank. Acquaintance with Rossetti, of whom he wrote a biography, and admiration for Walter Pater encouraged his literacy talent and his work appeared in the *Pall Mall Gazette*. In 1885 he became art-critic to the *Glasgow Herald*: and as soon as he could, he exchanged Banking for journalism, bringing out a one-number magazine, *The Pagan Review*, in 1892.

He married his first cousin, Elizabeth; it was less a marriage of spouses than of friends—even sometimes of a nannie with her 'charge'. But besides fussing over his health, Elizabeth collaborated with him in editing the anthology, *Lyra Celtica* (1896); and as a widow she published *William Sharp: A Memoir* in 1910 though without any mention of the GD. His handsome leonine head, photographed by the Duke of Brontë, adorns *Poems and Dramas* (1925) as frontispiece.

Sharp's enthusiasm for the Celtic Revival brought him into touch with Yeats and the *Isis-Urania* circle; possibly his Neophyte-initiation did actually begin something, namely, his contact with the *Anima*-figure whom he called 'Fiona Macleod. This extra personality or second self wrote in a style distinct from that of the competent literary journalist, William Sharp: 'her' poems, dramas and prose-pieces recall those of Maeterlinck or of Yeats's early period, being

steeped in the twilight of a perpetual autumn. Though they lack the poetic authority which from the first distinguished the work of Yeats, some convey an authentic chill from the Gaelic other-world:

‘O that I too might hear the cruel
Honey-sweet folk of the Hills of Ruel.’

Most of them sustain the intimations of the Pagan Revival; where their theme is Christian, it is with the innocently fetishistic Christianity of Alexander Carmichael’s *Carmina Gadelica*. With his speaking knowledge of the Gaelic tongue and his insight into the traditions of the Western Isles, Sharp promoted Scotland’s heritage as Yeats did Ireland’s.

‘Fiona’ communicated by a method which André Breton was later to define as Surrealism—‘pure psychic automatism’; that is, automatic writing without trance. ‘Her’ first publication was *Pharais* (1894); surprisingly, in consideration of their nature, this and similar works brought Sharp success—not a fortune but a pleasant *succès d’estime*, even a certain popularity. He kept ‘Fiona’s’ identity a secret within a restricted circle; his sister obligingly wrote letters for him in ‘Fiona’s’ name. In 1900 while he was its President, the Stage Society produced ‘her’ poetic drama, *The House of Usna*, at the Globe Theatre, and as late as the 1920’s *The Immortal Hour*, set to music by Rutland Boughton, enjoyed a long run with Gwen Ffrangon Davies in the star-rôle of Etain.

In 1898 Yeats had proposed that Sharp should join him in Paris where they would collaborate with Maud Gonne and the Mathers’s in clairvoyant research into the Celtic pantheon. One would expect Sharp to find in Mathers a kindred spirit—a shared devotion to Macpherson’s *Ossian*, at the least: Moïna, always tactful, says they both liked him but alas, the two men proved to be as oil and water: Sharp felt Mathers to be ‘hard and arrogant’ while Mathers thought him ‘vague and sentimental’. One day Mathers entertained him to a meal of olives and brandy; Sharp was not amused. In spite of his ethereal yearnings, he liked to lunch in Fleet Street style off steak and porter. Following one of their rituals of evocation, he experienced a kind of seizure and for some hours was unconscious of where he

went or what he did. When he came to himself—from complete immersion in ‘Fiona’ as well as in the Seine?—he retreated to London.

As regards his GD affiliation, he probably gained more than he contributed, absorbing a generalised esoteric atmosphere while himself incapable of sustained magical technique.

Sharp also sat at the feet of John A. Goodchild, author of *The Light of the West* (1898), whose mystical approach suited him better than the rigorous occultism of Mathers.

Like Yeats after him, illness obliged him to winter outside Britain; though he made frequent visits to the Highlands until the end, it was in Sicily that he died.

At her death years later his widow left two bulky packets ‘to be destroyed unexamined’ according to the approved GD formula; unless both packets contained her husband’s documents this suggests that Elizabeth may, like him, have reached the Neophyte grade.

ALFRED PERCY SINNETT 1840–1921

He enters the Theosophical scene in 1879 while editing *The Pioneer* at Allahabad. He had published some articles on ‘Spiritualism’ and on a sudden impulse he and his wife, Patience, invited Mme. Blavatsky and Col. Olcott to stay with them. It was, however, with some reluctance that the Sinnetts became Theosophists: Alfred was more or less impervious to Madame’s charm, although he admired her enough to become her official biographer with *Incidents in the Life of Madame Blavatsky* (1886).

On her side Madame was uneasy with him and resented his making contact with one of her Masters, Kout Houmi. After losing his well-paid post on *The Pioneer* in 1883 through advocating Theosophy, he returned to London. Anna Kingsford, then President of the London Lodge, had little use for the Masters whether their messages came through Madame or Sinnett, and she and Edward Maitland opposed his claims. This created a split in the Theosophical ranks which Olcott and Madame herself vainly tried to heal; finally she solved matters by giving Anna a charter to found the Hermetic Lodge (later, Society).

Alfred was a friend of Frederic Myers who, with Edmund Gurney and Henry Sidgwick, had founded the Society for Psychical Re-

search in 1882. After this Society's unfavourable report on the Blavatsky 'manifestations', he had less contact with their perpetrator; and from the time when Annie Besant began to be singled out from among her disciples the Sinnetts were not often seen *chez Madame*. By 1888 they were ousted completely and must have turned their attention to the nascent GD: in a letter of 1896 Yeats tells his *protégé*, William T. Horton, that Alfred Sinnett was in charge of the GD Neophytes—the equivalent of Novice-master, it seems. Alfred's association with the Order has been little publicised, yet Yeats can scarcely have been mistaken in assigning to him this responsible Office—which incidentally supplies one more link between the early GD and the early TS.

One wonders if Annie Besant was ever a member; her friend Herbert Burrows certainly was, though not of *Isis-Urania*; in his novel *Moonchild*, Crowley uses her initials, A.B., for the character to whom he assigns a dominant rôle in the sorcerers' circle run by 'Douglas' (caricatured from Mathers). Distorted though his details are, a fire sometimes accounts for Crowley's smoke.

Sinnett was a voluminous writer, contributing many articles to magazines and to the Transactions of the TS. His weightier publications range from *Patent Rights* (1862) to the posthumous *Theosophy in Europe* (1922). *The Occult World* (1881) and *Esoteric Buddhism* (1883) were very successful; he also published two long theosophical novels and a three-act play. *The Mahatma Letters to A. P. Sinnett* achieved something of a *succès de scandale*, being regarded still as a controversial document. Judging by the theme of his writings he was always more pre-occupied with Eastern than with Western occultism; the GD perhaps did little more for him than fill an interval of pique with his former, and future, associates.

WILLIAM WYNN WESTCOTT 1848-1925

He came of a medical family resident in the Midlands and was adopted by an uncle, having lost his parents at an early age. He was educated at Kingston Grammar School and at University College, London, where he qualified as a Bachelor of Medicine. His uncle took him into partnership in his Somerset practice; and here, with a Lodge at Crewkerne, Westcott began his long and active career in Freemasonry. In these provincial Masonic circles he made the

contacts which later helped to found the GD's *Osiris* Temple at Weston-super-Mare.

At the age of about thirty he began a type of retirement such as Crowley was later to call a Great Magical Retreat, for some two years devoting himself at Hendon (why Hendon?) to the Qabalah and kindred studies, and only emerging to take up the post of Deputy Coroner for Hoxton. He was already a member of the *Societas Rosicruciana in Anglia* and was subsequently to become its Supreme Magus. Ultimately he was Worshipful Master of the research-lodge *Quatuor Coronati* as well.

Masonry was not his only interest; he met Mme. Blavatsky and was admitted to the inner nucleus of her Society, the ES (Esoteric Theosophists). Those exponents of Christian esotericism, Anna Kingsford and Edward Maitland, were friends of his; when their Hermetic Lodge broke away from the TS to become the Hermetic Society in 1884, he joined it as an honorary member.

To his students in the GD, most of whom were considerably younger than himself, Westcott must have seemed a darling old pussy-cat of a man—plump, docile, scholarly, industrious, addicted to regalia and histrionics. He had many 'platonic' friendships among women-initiates but no girl-friends. If he could avoid saying boo to a goose he would do so. Choosing the way of least resistance, he seldom met with resistance from others but he was no match for the stern, dedicated, fanatical Mathers. Did he come to feel that, in helping the younger man at his setting-out, he had nurtured a viper in his own capacious bosom? When Mathers went ahead with the Second Order, Westcott discreetly withdrew—on 'higher instructions', of course. It was a pity that he obeyed them; if during the 'Nineties he had taken a firmer line in London while Mathers was away in Paris, he might have prevented the Schism of 1900.

Whether you accept Westcott's story of affiliation with Fraülein Sprengel's initiates in Germany or whether you prefer Mathers's (and Ellic Howe's) account of forgery and fraud, his position at the Schism was equivocal. Characteristically, he did nothing to clarify it, finding himself at various times allied with Waite's 'Golden Dawn', Felkin's *Stella Matutina*, Brodie-Innes's *A.O.O.* and Berridge's *Isis* Temple, which was always loyal to Mathers. Ever at pains to avoid a showdown, even after Mathers had exposed his

faking—if that is what it was—of the Cypher MSS, he still seemed so much afraid of his former *protégé* that one wonders what more could have been revealed? In fairness it should be added that a third theory of GD origins has been put forward, namely, that by a process familiar in early Theosophical literature, the Secret Chiefs for their own ends had ‘impressed’ Westcott to act as he did—though without acknowledgement of their intervention his actions would seem less than honest. While I am unable to assess the relative value of these alternatives, I feel that on his own Westcott was hardly capable of the calculated imposture imputed to him: some other explanation may eventually come to light.

Westcott published a large number of works: besides medical treatises, he wrote articles on transcendental subjects, especially for the *Soc. Ros.*; translated *The Magical Ritual of the Sanctum Regnum* (1896) from Eliphas Lévi’s work on the Taro and edited the series of monographs entitled *Collectanea Hermetica*. Apart from *The Isiac Tablet of Cardinal Bembo* (1887), most of his original works are handbooks, brief but sound, on such themes as Alchemy, Astrology, Death, Divination, Numerology, The Serpent Myth, Talismans, Theosophy and Time and Space. Beginners to-day can still scarcely do better than study *An Introduction to the Qabalah* (1910)—a collection of lectures given to GD students—together with his translation of the *Sepher Ietzirah* (1911). It is remarkable that in neither of these works is there mention of the Qabalistic studies of Mathers though Kingsford and Maitland—not notable as Qabalists—and A. E. Waite are referred to.

After the first decade of this century Westcott published little beyond new editions of his former works. In 1919 he emigrated to South Africa to take up work on behalf of the TS (perhaps with Masonic objectives also in mind) and died there in 1925.

WILLIAM ROBERT WOODMAN 1828–1891

Having studied and practised medicine in London, he had already retired when he joined the governing Triad of the GD founders in 1888.

As soon as Wynn Westcott settled in London, he had sought out Dr. Woodman whom he knew by repute as a scholarly Freemason and Supreme Magus of the *Soc. Ros.* Dr. Woodman was old enough

to seem a father-figure even to Westcott and he took Woodman as his *gourou* for some seven years. As Mathers owed Masonic advancement to Westcott, so Westcott owed it to Woodman.

Regarding the GD, Woodman was enlisted partly to endow the new venture with a respectable air and a venerable Masonic background, together with a dedicated if distant inspiration to occult study. His bearded 'Victorian' visage—even then perhaps a little unmodish—had its uses as a figure-head; and so insidiously did he impose this image that many people to-day think of the GD as a society of old gentlemen. Such was never the case: in 1892, four years after its founding, Florence and Annie were thirty-two, Moïna, Maud and Yeats twenty-seven, Percy Bullock twenty-four and Allan Bennett twenty—while Crowley was still at school. Mathers, though older than most of his adherents, was still only thirty-eight; and Woodman's death the previous year had left Wynn Westcott as their Grand Old Man at the age of forty-four.

The GD *History Lecture* by Wynn Westcott as reproduced in Francis King's *Ritual Magic in England* includes a eulogistic obituary of Woodman, describing him as 'a facile Hebrew scholar and an accomplished Qabalist: many of his MSS are in the Library of the Second Order'. This library was probably identical with Westcott's personal collection; one wonders where those fascinating MSS are now? None appear to have been published.

A portrait-photograph of Dr. Woodman used to hang on a wall of the inner room at Watkins's Bookshop in old Mr. (John) Watkins's day—I remember him telling me that Woodman was the moving spirit in the founding of the GD. Age, ill-health and the distant suburb where he lived curtailed Woodman's active participation and he died before the Second Order came into being.

He should not be confused with the Rev. A. F. A. Woodford, also a learned Freemason, who *may* have found the famous Cypher MSS—Dr. Woodman himself did so, according to another account—but who was certainly not a founder of the GD, having died in 1887.

WILLIAM BUTLER YEATS 1865–1939

Born near Dublin of Protestant (Church of Ireland) parentage, his father, John Butler Yeats, was a lawyer turned portrait-painter. His mother's surname was Pollexfen and she came from a Devon

family settled in Sligo. His brother Jack became a distinguished painter of the Irish scene and his two sisters ran the Cuala Press for many years. The early life of the family was not prosperous and the children were somewhat scrappily educated: W. B. went to uncongenial day-schools and then to the Dublin School of Art. His real education was acquired during visits to his Sligo relations, when he roamed the countryside discoursing and listening to its colourful inhabitants.

Before he left art-school in 1886 he was meeting informally with other students of the occult. The Dublin Lodge of the TS, second only in age to that of London, was not founded until two years later, so these students were rather the nucleus from which his friend Charles Johnson formed the Dublin Branch of Anna Kingsford's Hermetic Society. Yeats began his career as an author while living with his parents in Bedford Park, London. Johnson introduced him to the TS and he has left one or two vivid vignettes of Mme. Blavatsky, who admitted him to the ES (Esoteric Theosophists). In his *Occult Notebook* of 1889, he remarks of a fellow-member, G. R. S. Mead—then Madame's secretary—that he had the mind of a large-sized whelk. In 1890 Mme. Blavatsky asked Yeats to retire, ostensibly because he had published criticisms of her Society but perhaps in a more profound sense because of his growing involvement with MacGregor Mathers. While there could be no objection to a similar commitment on the part of an ordinary member, the ES was in a different position and Yeats probably had to choose between this and the GD. He was initiated into *Isis-Urania* the same year.

The 1890's in London cover the early (Symbolist) period of his literary work; the next fifteen years or so, spent largely in Ireland, constitute its middle period occupied in establishing the Irish Literary Theatre and staging his own and other people's plays; occupied also with the Nationalist Movement and the Irish Academy. His last period, to which belong his most profound verse and drama and his prose masterpiece, *A Vision*, began with his marriage in 1917 to Georgie Hyde-Lees, a girl young enough to be his daughter whom he had initiated a few years previously into the *Stella Matutina*. They lived by turns in England and Ireland, had a son and a daughter, and restored 'my tower'—Thoor Ballylee, Co.

Galway, one of Yeats's chief personal symbols. He was successfully rejuvenated by a Steinach operation, served as a Senator in the *Dail* (1922-28) and won the Nobel Prize for Literature (1923). His published work ranges in date between *Mosada* (1884) and the posthumous *If I were Four and Twenty* (1940).

In No. II of their *Carfax Monographs*, Kenneth and Steffi Grant say:

'It was the Golden Dawn that taught Yeats to consolidate his visions and to create a magical vehicle that would carry his ambition towards name and fame.'

Not only fame for he managed to knock a living out of poetry, one of the few modern writers to have done so—if not from verse alone, at most from *belles lettres*. He never went in for journalism, even literary journalism; and as for other fringe-activities, he read his poems on a few occasions for the BBC and lectured in the U.S.A., but he wrote no detective-novels or other pot-boilers, reviewed no books, concocted no scripts for films or broadcasting, accepted no academic posts. His poetry was never easy or popular in style; if sometimes it sounded deceptively simple it was none the less obscure both in basic theme and in illustrative allusion.

A readership of transatlantic graduate-students hardly provides an author with a living wage: how on earth did such writing sell, even though it was the work of the greatest contemporary poet using the English Language? The feat is so extraordinary that one is tempted to look for a magical explanation.

In spite of the mutual dislike of Yeats and Crowley, strange links united them: as I have said, they are two of the few sources of information on Mathers's life and character. If Crowley had not come between Yeats and Mathers, the Castle of Heroes on Loch Key might have become a reality: among the notes on Celtic subjects passed to me by Mrs. Weir was the following in Yeats's handwriting—an indication of the research which he pursued during the 'Nineties in company with the Mathers's:

'MacCuill was killed by Eber at the coming of the children of Mile and had himself killed Lug.

MacCecht. Son of the plough. He was husband of Banoba who

is identified with Cesaer of the Book of Ballemote which tells of her having colonized Ireland before the flood. MacCecht was killed by Cherenn[?] at the coming of the children of Mile. Rhys writes "We read of these triple-headed Fomori of vast voracity secured by MacCecht's valour, as hostages of Conaire's court that their kin would not spoil either corn or milk in Erin 'as long as Conaire reigned'."'

All too soon afterwards, the fact of Mathers having put his trust in Crowley antagonised Yeats so that he became the moving spirit in the 1900 Schism. He even supplanted Mathers in the headship of *Isis-Urania* for a short period; his pamphlet, *Is the R.R. et A.C. to remain a Real Magical Order?* expresses his viewpoint at the time.

Yet both Yeats and Crowley confirmed the capital rôle of magic in their lives; Yeats in a letter to John O'Leary (1892) says of magic: 'I chose to persist in a study which I decided deliberately four or five years ago to make, next to my poetry, the most important pursuit of my life.'

As Rose to Crowley, so Georgie to Yeats became a 'Hermetic' wife, the former relationship producing *Liber Al, vel Legis* by direct-voice mediumship, the latter supplying the automatic scripts on which Yeats based *A Vision*—a work still too-little understood. Both reflected the occult partnership of Mathers and Moina through which the Second Order rituals and teachings were obtained. But in *The Equinox*, No. III, Crowley devoted one of his articles in the series on *Our Crapulous Contemporaries* to Yeats, *The Shadowy Dill-Waters or Mr. Smudge the Medium*, echoing a title of Browning's; it is so prejudiced that one suspects a love-hate relationship. He also caricatured him as 'Will Bute' in a short story, *At the Fork of the Roads* (*The Equinox*, No. II).

Yeats was possessed of a powerful magnetism, even in old age; his aura, of a burnt-orange colour, was almost perceptible to physical sight. I do not believe the few cranks who say it is not *his* body that lies in Drumcliffe churchyard, Co. Sligo—his enamantion still lingers there unmistakably. It is difficult to disentangle his strictly magical from his poetic gifts; but he valued temple-work so highly that when he allied himself with Felkin's Order of the *Stella Matutina* he went back to the beginning of the grade-system and again

worked his way up it, and did not sever his connection with it for more than twenty of his busiest years.

From Dr. Woodman, the reserved and dignified scholar, to Crowley, the *enfant terrible* of occultism, is there any thread connecting *Isis-Urania's* children one with another? That most were talented above the average goes without saying, some even deserve the name of genius. Several were undistinguished during schooldays and all experienced the psychological difficulties which in our civilization seem inseparable from creative talent, no matter how manifested. A sketch of the circumstances typical of a 'Golden Dawner' may be illuminating:

1. Loss of one or both parents at an early age, and consequent orphan-complex; examples: Allan Bennett, Aleister Crowley, Maude Gonne, MacGregor Mathers, A. E. Waite, W. Wynn Westcott.
2. Nervous vitality combined with physical weakness or frequent illness: Crowley (in later life), Maud Gonne, William Sharp, W. B. Yeats.
3. Celtic or partly-Celtic descent: Moïna Bergson, Maud Gonne, Yeats (Irish); Mathers, Sharp (Scottish); Jones (Welsh). Would-be Celts: Bennett, Crowley.
4. Sexual indifference or inhibition: Bennett, Moïna Bergson, Annie Horniman, Mathers, Sharp.
5. Urge to travel: Crowley (continual); Sharp, Yeats (wintering abroad); Bennett, Florence Farr, The Mathers's, the Felkins, Wynn Westcott (expatriation).
6. Financial difficulties: Bennett, Moïna Bergson, Crowley, Mathers, Sharp.

Another marked characteristic could be summed up in the phrase 'Golden Dawners don't Breed', an appropriate title for the following *dossier* on fourteen of the better-known Isis-Uranians. In this the terms 'marriage' and 'children' cover legal marriage and legitimate

children only, not from moralistic bias but from the difficulty of tracing other *liaisons* and their results:

| No. Name | No. of Marriages | No. of Children | Sex of Children |
|-----------------------------|------------------|-----------------|-----------------|
| 1. Allan Bennett | — | — | — |
| 2. Moina Bergson (Mathers) | 1 | — | — |
| 3. Aleister Crowley | 2 | 2 | ♀ ♀ |
| 4. Florence Farr (Emery) | 1 | — | — |
| 5. Robert W. Felkin | 2 | 2 | ♀ ♂ |
| 6. Maud Gonne (MacBride) | 1 | 1 | ♂ |
| 7. Annie E. F. Horniman | — | — | — |
| 8. George C. Jones | 1 | 4 | ? |
| 9. Gerald F. Kelly | 1 | — | — |
| 10. S. L. MacGregor Mathers | 1 | — | — |
| 11. William Sharp | 1 | — | — |
| 12. Arthur E. Waite | 2 | 1 | ♀ |
| 13. W. Wynn Westcott | 1 | ? | ? |
| 14. William B. Yeats | 1 | 2 | ♀ ♂ |

Of the fourteen members listed, two never married; seven married but had no children; of the twelve who married, only one had more than two children, considerably fewer than the contemporary average. There were twelve children in all—not enough to maintain the initial number of individuals—and among these there were twice as many girls as boys.

The curious may like to study Crowley's *roman à clef*, *Moonchild*, if only for its scurrilous character-sketches of GD and A.:A.: members; also of personalities connected more generally with the occult scene in London and Paris in the early years of the century. The following list provides a key to the more important of them:

| | | |
|----------------------|---|---------------------------|
| Abdul Bey | = | Veli Bey |
| Akbar Pasha | = | Elias Bey |
| 'Annie' or A.B. | = | Annie Besant |
| Edwin Arthwaite | = | Arthur Edward Waite |
| Miss Badger | = | Gwendolin Otter |
| Dr. Balloch | = | Dr. Edward W. Berridge |
| Blaustein | = | Sir William Rothenstein |
| Lord Anthony Bowling | = | The Hon. Everard Fielding |
| Mr. Butcher | = | H. Spencer Lewis |
| Sister Cybele | = | Leila Waddell |
| Gates | = | W. B. Yeats |
| Lisa la Giuffria | = | Mary d'Este Sturges |
| Cyril Grey | = | Aleister Crowley (young) |

| | |
|---|---|
| Simon Iff | = Aleister Crowley (old) |
| Arnold King | = Raymond Duncan |
| Lavinia King | = Isadora Duncan |
| Douglas, Count MacGregor of Glenlyon | = S. L. MacGregor Mathers |
| Countess MacGregor of Glenlyon | = Moina MacGregor Mathers |
| Monet Knott | = Hener-Skene |
| Wake Morningside | = Hereward Carrington |
| Countess Mottich | = Stanislawa Tomschyk (the Hon. Mrs. Everard Fielding) |
| The Mahathera Phang | = Allan Bennett |
| Dr. Victor Vesquit | = Dr. W. Wynn Westcott |

CHAPTER FOURTEEN

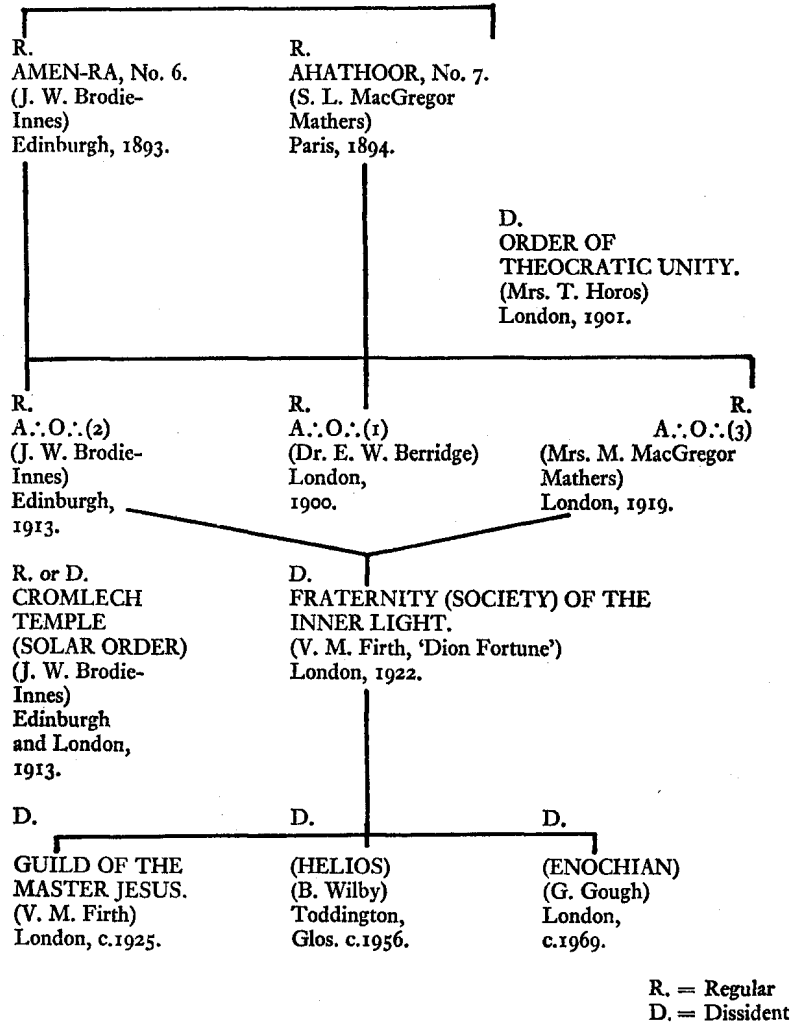
Dissident Spread: from *Ahathoor*

I compare Regular Temples to legitimate offspring and Dissident Temples to bastard spread. (To vary the image, the Regulars are healthy tissue and the Dissidents a cancerous growth.) However gifted the illegitimate may be, he is at a disadvantage when matched against legitimate siblings since he does not automatically inherit either goods or recognition. Such a rule when applied to material affairs would be more than mere legalistic cavilling if it stemmed from a condition obtaining in supra-mundane matters. In esoteric matters, it is not that a candidate *must not* receive the *Mana* of his initiator but that he *cannot* do so unless it is regularly (i.e., magically) bestowed.

Though *Isis-Urania* was the GD's mother-temple for Britain, it was *Ahathoor*, its daughter-temple in Paris, that gave rise to the first organised dissidence. This 'grand-daughter' had a brief and disreputable life at the turn of the century under a Mr. and Mrs. Theo Horos, to use one of their many aliases. Its headquarters was at 99, Gower Street, W.C., now the offices of *The Spectator*. This couple of adventurers had already infiltrated a GD Temple in the U.S.A. and had thus been able to impose on Mathers in Paris. In his usual impetuous fashion he accepted them as genuine occult students, offered them hospitality and lent them documents, including rituals. They skedaddled to London where they used this purloined *décor* as a setting for their 'Order of Theocratic Unity', whose practices soon brought them before the Courts.

As far as one can see, their capers had no pretension to Tantra, being nothing more occult than a means of gratification for Theo Horos, who had to have very young girls. (In 1901 he was thirty-five

I. ORDERS DERIVING FROM ISIS-URANIA, No. 3



and his wife fifty-two.) Laura Horos in her turn got her kicks through *voyeurisme* with a Lesbian and sadistic slant; both preached vegetarianism but were themselves hearty eaters of meat. Each received a long prison sentence, he for rape and she for aiding and abetting—but not before newspaper reports of the case had torn the Golden Dawn's veil of secrecy—its first serious rent—and darkened it with menacing and mephitic clouds.

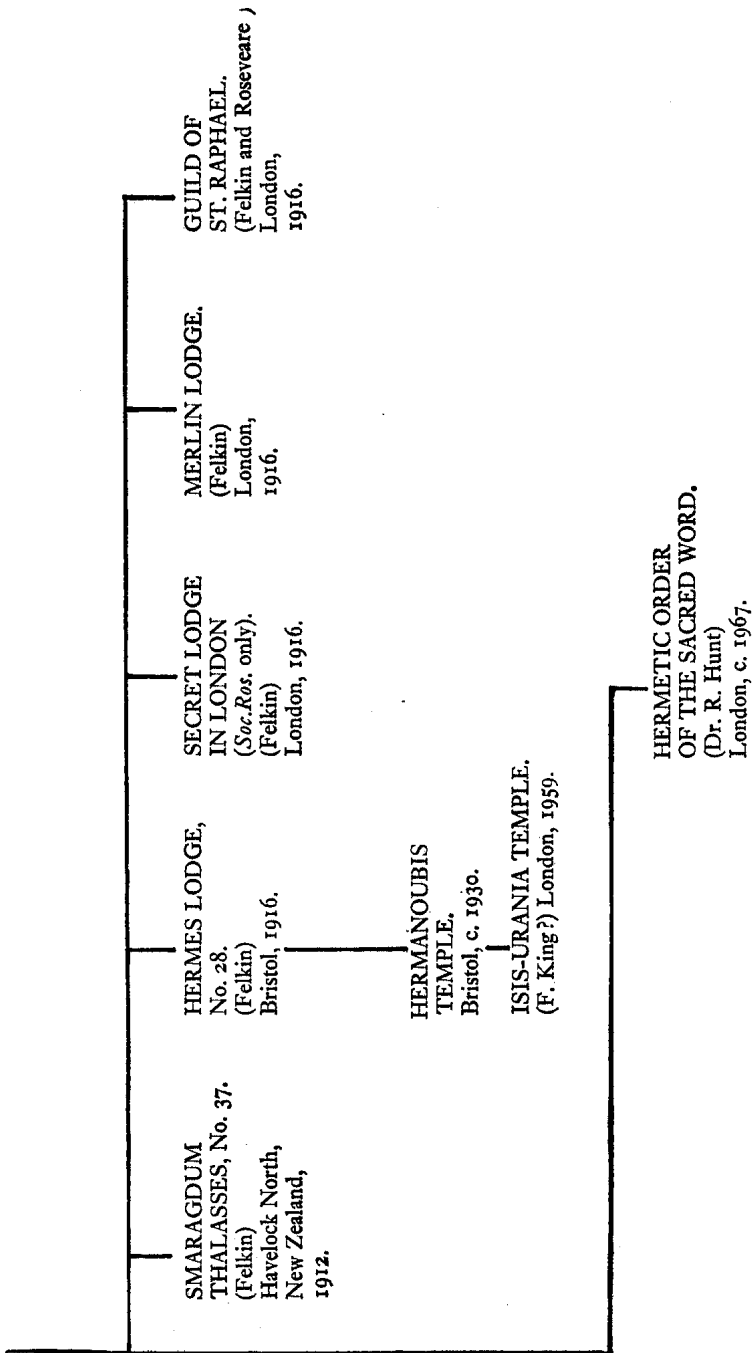
Starting life in Kentucky as Edith Salomon, Laura Horos married at least four times and picked up a living on the fringes of the occult scene in several different countries. Crowley, who was not easily impressed by the gifts of others, acknowledged hers, particularly her power of obsessing; he also states that Theo, though of slight physique, could sometimes exercise a praeternatural strength, and that both practised a species of sexual vampirism. *The Temple of Solomon the King* in *The Equinox*, No. III, gives a florid account of the side-effects they produced after Mathers had despatched Crowley to London with the dual mission of quelling the *Isis-Urania* rebels and scotching the Horos couple.

It would dignify 'the Order of Theocratic Unity' beyond its deserts to compile a formal list of members, but the following are the *Dramatis Personnae* of the sleazy outfit:

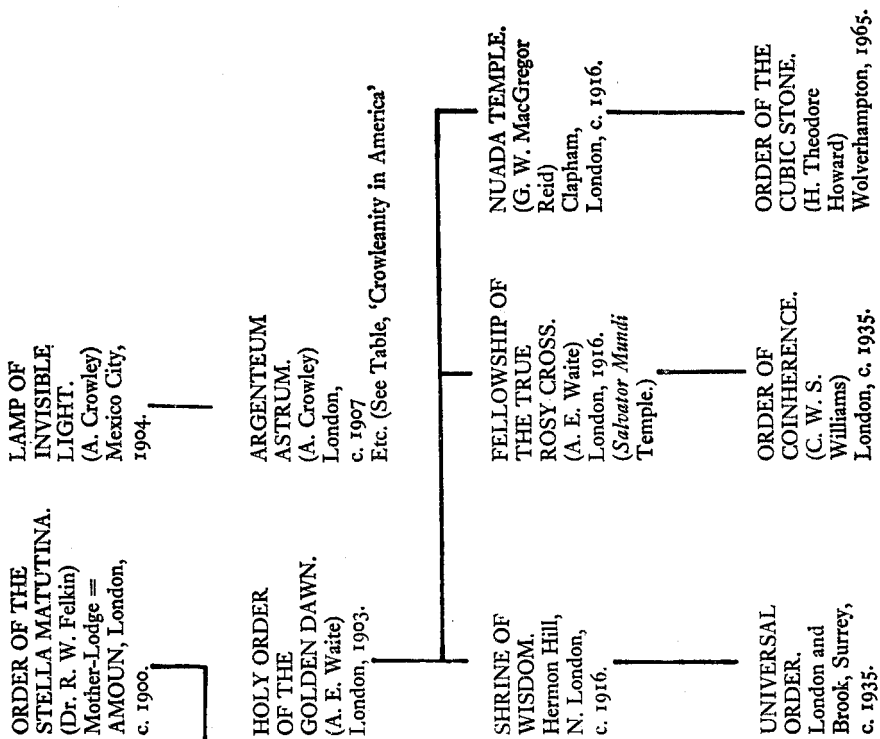
| | | | |
|---|--|-------------------------------|----------------|
| { | Theodore Horus (<i>Magus Sidera</i> | Mrs. Sara Adams | } her children |
| | <i>Regit</i>) Alias: Frank Dutton Jackson | Daisy Pollex Adams, | |
| | Mrs. Laura Horos (<i>Sapientia</i> | aged 16 | |
| | <i>Doctoribus</i> and <i>Swami Vive Ananda</i>) | Clifford Adams, | |
| | Alias: Princess Editha Loleta, | aged 14 | |
| | Countess of Landsfeld, Baroness | Evaline Mary Maud (Vera) | |
| | Rosenthal, Mme. Helena, Angel | Croysdale | |
| | Anna, Ann O'Delia, Mrs. Howes, | Laura Faulkner | |
| | Vera P. Ava | Olga Rowson | |
| | Dr. Mary Evelyn (Rose) Adams | Henry Bosanquet, TS | |
| | (<i>Sapientia Ad Beneficiendum</i> | Mrs. Annie Lewis (landlady at | |
| | <i>Hominibus</i>) | Gower Street). | |

The first three were the partners in the racket, the remainder their dupes in varying degrees.

There were at least three Regular Temples in the U.S.A. deriving from *Ahathoor*, namely *Thoth-Hermes* (Chicago), *Ihme* (Boston?) and *Themis* (Philadelphia?); these probably proliferated into dissident groups, though none notorious to the point of 'Theocratic Unity', and in the absence of exact information they cannot be tabulated.



II. DISSIDENT ORDERS DERIVING FROM ISIS-URANIA, No. 3



It was many years later that *Ahathoor* gave rise (at one remove) to another dissident, the Fraternity (later, Society) of the Inner Light. In 1913 Dr. Brodie-Innes, having made his peace with Mathers, established an *A.:.O.:. Lodge* in London as a kind of southern branch of his revived *Amen-Ra Temple* in Edinburgh. Later again, in 1919 when Moïna had returned to London after her husband's death, she also set up an *A.:.O.:. Lodge* which functioned separately from Brodie-Innes's. Violet M. Firth joined first the Lodge of Brodie-Innes for about a year, then that of Moïna for a similar period; these two were thus her prime magical mentors.

In Moïna's Lodge she had not progressed far before she and her current boy friend, an occult student named Loveday, began to receive 'communications' on their own account. The automatic script which they showed to Moïna was the rough draft of what was to become *The Cosmic Doctrine* (1930). After considering it, their Chief pointed out that however fascinating its contents, they were not in accord with GD teaching—a fact which can be verified to-day by comparing *The Cosmic Doctrine* with GD documents published since. The content of the former is in any case almost worthless from an esoteric standpoint: its attempt to up-date 'theosophic' ideas by the misuse of scientific jargon is not only disagreeable but at once sets it apart from GD usage. (I find the aura of archaism characteristic of the GD attractive—no doubt a reaction from socialist realism in prose, breeding-box architecture and functionalism in design generally.) Whatever the source of the script, Moïna was justified in declaring it incompatible with the *A.:.O.:. whose system was that of the traditional GD, based on the Sephirothic Decad—while The Cosmic Doctrine leans to the Dodecad of the Zodiac.*

Moïna gave the two enthusiasts the choice of setting aside their revelations while continuing as her students or leaving her Lodge to follow their newly-discovered path. They chose the latter and departed: there should have been no hard feelings for Moïna's attitude was reasonable, indeed inevitable; but Violet had hoped to be accepted at once as a sibyl and to take over the Lodge herself in no long time. She does not seem to have forgiven her former Chief, but Francis King's *Ritual Magic in England* exaggerates the campaign of vilification she is said to have undertaken. Her account of Netta

Fornario's death as published in *Psychic Self-Defence* (1930) does not attempt to implicate Moïna.

I owe the correct account of Violet's secession to data provided by Edward Garstin who, at the relevant time, was himself a member of Moïna's *A.:O.:.* He was astonished that 'Dion Fortune'—a pen-name which Violet derived from her Order-motto, *Deo Non Fortuna*—should have been able to set up as a teacher after little more than a year's study, during which she had progressed but a short distance up the ladder of grades. He may not have known of her previous association with Brodie-Innes, in whose Lodge she must have advanced some little way before she applied to Moïna. It is a mystifying feature of *A.:O.:.* relations that the members of one Lodge knew nothing of the activities, or even the existence, of other Lodges. I never heard Edward mention either Brodie-Innes's or Berridge's, still less the Cromlech Temple. He insisted, however, that Dion Fortune possessed but slight magical expertise at the time of her departure; and he had a poor opinion of the Fraternity of the Inner Light which she founded soon afterwards. Edward's account is at variance with that published by Francis King who, I suppose, draws upon information current in the Inner Light, of which he was for a time a member; and this is likely to be biased in favour of Dion Fortune.

Loveday had departed with her and presumably joined the Fraternity—unless displaced by Violet's supervening marriage to Dr. Penry Evans? I have always assumed that this young man, whose first name I never heard, was not the 'Raoul' Loveday of Thelemic notoriety but now I am less certain; may he not have married Betty May on the rebound from Dion Fortune? When he met Crowley he had already been studying magic for two or three years.

Dion Fortune's exit repeated earlier defections in that it was caused by a crisis of authority and ultimately, a disagreement on the nature of the Secret Chiefs. Regarding the identity of her 'communicator', one of the Fraternity's hand-outs says:

'The personality of his last incarnation is known but not revealed— . . . it was that of a world-famous philosopher and teacher.'

(How are the mighty fallen!) I suspect that one of the TS's twelve

later Masters is responsible—Hilarion, Serapis, Rakoczi, *et hoc genus omne*. The leaflet states, rightly, that the Inner Light was founded in 1922 but continues that the 'Communications' for *The Cosmic Doctrine* were received by Dion Fortune in 1923–24. This is inexact since she founded the Inner Light *because* of the 'Communications' which must therefore have pre-dated it and were in fact received while she was still studying with Moïna.

Since Dion Fortune was a member of the Theosophical Society, the Inner Light's origin owed something to this organisation as well as to the GD. A side-Order run in connection with the Inner Light was called The Guild of the Master Jesus—no doubt the Master here intended is another of the later theosophical Twelve and not the Jesus of the Christian Gospels—and appeared to have a basis in Gnostic Christianity as accepted (by the skin of its teeth) in the TS. In 1934 under the Guild's auspices, a series of lectures was given at the Inner Light headquarters by Col. C. R. F. Seymour, who was an Inner Light member but was also closely associated with the *Hermes* Lodge of the *Stella Matutina* in Bristol. Judging by the syllabus, it treated mainly of the Pre-Christian Gnosis, with a critical look at the orthodox Christian cult. Some twenty years later when I was taking the Inner Light's correspondence course one heard no mention of this Guild, which supposedly had been disbanded or become dormant.

Like many leaders of esoteric groups Dion Fortune felt the need for a country retreat. By 1930 she had settled for one in Glastonbury, a plot of sloping ground at the foot of the Tor and opposite the property of Chalice Well. She put up several bungalows of the temporary-structure type and one of these was once furnished as a Temple—though how adequately, is questionable. When I visited the place in the middle 1950's it was certainly not in use as such; by peering through a chink in a curtained window, I could see that it was crammed with junk of all sorts. It was kept locked, and seemed altogether too small for ritual working—perhaps it was never more than a meditation-oratory.

A larger bungalow was run as a ramshackle guest-house by an elderly couple, Mary Gilchrist and her 'Uncle Robbie', but over-run with fleas from their dog and cats. Niece and uncle were Inner Lighters but not, I gathered, in good odour at headquarters. Miss

Gilchrist suffered from verbal diarrhoea; she had graduated from trance-mediumship at a 'Spiritualist' church. In the same orchard-garden were one or two other huts at this time let to non-members—though this was contrary to the original idea. By now the guest-house was but rarely used by members, even for brief periods. After the death of Miss Gilchrist and 'Uncle', the property was sold and is no longer in the possession of the Society of the Inner Light but is occupied by a devotee of Alice A. Bailey's Arcane School. The site of the settlement was pleasant but somehow its atmosphere was not.

Until the late 1950's Dion Fortune's original headquarters were retained at 3 Queensborough Terrace, W.2., known to members as 3 Q.T. (Three Cue Tea?) This was a large house, some of it let out as bed-sits to Inner Light devotees. These were frequently re-allocated at the Warden's behest, but in spite of this disadvantage it was considered a privilege to be allowed to rent one. I penetrated only to the more-or-less public rooms: the ground-floor front housed the library, of which there was an inner section operating the usual librarian's censorship. Its catalogue carried a disclaimer:

'The Fraternity of the Inner Light has no connection with Crowley, neither does it endorse his methods. It has collected his books, however, because of their value to students. Readers should note that many of the formulae in *Magick* have been altered and are averse.'

In view of certain anecdotes about Dion Fortune which Crowley passed on verbally to his intimates, the foregoing note intrigues.

The ground-floor back housed the office; the room where Mr. Chichester interviewed me was upstairs and seemed completely without character. The large front room once used for lectures had probably been adapted to the celebration of what were called the Lesser Mysteries; another, at the top of the house, was used for the Greater Mysteries; and there was a 'Temple of the Holy Graal' which may have been identical with this. I have no details and what I write on this is hearsay; but atmospheric impressions of those parts of the house I saw seemed to me dank—at the same time chilly and stuffy, with stuffiness prevailing on the ground-floor—there was

also a basement—and chill in the room used for interviews. I had not noticed such lack of appeal when I attended the lecture by Dion Fortune long before—what had happened since?

When the Inner Light initiate reached a certain grade, three lines of development were open to his choice: the Christian (Devotional), the Hermetic (Intellectual-Occult) and the Orphic (Nature-Mystical)—all three being presented as aspects of a Western Esoteric Tradition. (Or so the leaflet says, though I doubt whether things were ever that formal, even in Dion Fortune's day.) Of the three paths, the first could easily degenerate into sentimental religiosity, while the second would tend to be off-key because of the clash inherent in Dion Fortune's grasp of Hermetic tradition—with her references to the Great White Lodge mixed up with the Qabalah. The third was the most interesting: I have reason to believe that the Society or some of its members collected valuable material regarding the locality of leys, earth-currents and telluric centres of force—these last, equivalent to the *marmas* of Hindou esotericism.

In the 1950's though public lectures were no longer held, the work of the Society was reported to be expanding—presumably, by means of its correspondence course. Initiates were encouraged to sample other esoteric paths—Subud, Scientology, and the Arcane School with its 'Tibetan' teacher—which suggests that its leaders had failed to find the Key of the Mysteries in their own system and were casting about elsewhere. Of the last-named group I will only comment that Tibetans were Mahayana Buddhists but the *gourou* of the Arcane School does not dispense Buddhism of any kind.

Towards the end of the decade the headquarters at 3 Q.T. were transferred to 38 Steele's Road, N.W.3. Since then the activities of the Society appear to have contracted: about the middle 1960's, even the library was dispersed. I gather that only the Christian aspect of the Society's teaching is now emphasised, the Hermetic and the Orphic having been gradually dropped. One wonders now (as ever) what it means by Christianity: has it become an oecumenical hanger-on of the Roman Catholic Church, or is it influenced by one of the 'Bishops-at-Large' Churches in some Gnostic tradition, or does it just hand out 'devotional' flap-doodle? The last, I suspect. As Francis King notes, two small groups, both in reaction against

these tendencies, have recently budded off; both are of course dissident in the technical sense though attempting to reinstate genuine teaching.

Those on the following list were all members of the Inner Light at some time though many are so no longer. The Offices held by certain members in the early 1950's are recorded:

| | |
|---|---|
| Ernest Bell | Francis X. King |
| W. E. Butler | (Miss) G. P. Lathbury (Secretary) |
| Christine Campbell Thomson—Mrs. Hartley | Mrs. N. Lewis-Hall (Frederick Charles, 'Raoul'?) |
| A. Chichester (Warden) | Loveday |
| Mrs. Barbara Collins | R. H. Mallock (Director of Studies) |
| W. A. Creasy (Treasurer) | Mrs. Julia Musters |
| Dr. Penry Evans | Frances Perry (not the broadcaster!) |
| Violet Mary Firth—Mrs. Evans, 'Dion Fortune' | Kathleen Raine |
| Mary Gilchrist | Margaret Saul |
| { Rupert Gleadow | Col. C. R. F. Seymour |
| { Mrs. Helen Gleadow | Mrs. Patricia Turner |
| Gerald Gough (Librarian) | 'Uncle Robbie' |
| Rev. Peter Graham | Basil Wilby, 'Gareth Knight' |
| William G. Gray | David Wood |

The chapter on Dion Fortune in Kenneth Grant's *The Magical Revival* makes the Inner Light set-up sound more exciting than any impression of it which I received. No doubt it never completely re-surfaced after the death of its founder; during her lifetime it retained an echo at least of initiatic lore.

CHAPTER FIFTEEN

Dissident Spread: from *Isis-Urania* (1)

As in the case of *Athathoor*, the fissions of *Isis-Urania* came about through various incompatible attitudes to authority. If one accepts Wynn Westcott's account, the first split occurred when *Isis-Urania* itself was made to bud off from the German Temple, *Licht, Liebe und Leben*. After the death of its Imperator Fraülein Sprengel, her remaining colleagues directed *Isis-Urania* to stand on its own feet and, if it required more knowledge, to forge its own link with the Secret Chiefs.

This MacGregor Mathers, who was already in touch with Continental adepts, proceeded to do—with the indispensable aid of Moïna's seership. Dr. Woodman died, and after some years Wynn Westcott withdrew; why were the gaps they left in the original Triad not filled? Probably because there was no one of adequate stature to fill them; but the fact that Mathers ruled alone riled certain members who, motivated by hidden jealousy, were unwilling to accept the idea that his leadership was based on super-physical contacts.

The Order of the *Stella Matutina* (=Morning Star) was early adopted as a title to cover all those GD members who parted from Mathers at the Schism of 1900. Most of them came from *Isis Urania* but there were some from *Amen-Ra*, notably Brodie-Innes himself, who for years played a double game with Mathers. In the National Library of Ireland, MS 13574 & 5, a note in his handwriting and signed with his motto, *Sub Spe*, is dated July 1, 1900. Here he reports favourably on two women candidates for the *Stella Matutina*, using this name when recommending that certain elements in the auras (or

spheres-of-sensation) of *Sorores Ferendo Et Sperando* and *Ultra Aspicio* should be established and strengthened. Judging by this date, the *Stella Matutina* is the earliest of the dissident Orders except the egregious 'Theocratic unity'.

At the outset, its leadership was variable and confused: at one point Brodie-Innes, Marcus Worsley Blackden and Percy Bullock formed the governing Triad; it was Dr. Felkin, a capable and energetic organiser, who stepped forward to take Bullock's place when he stood down. Thereafter Felkin remained the major influence in the Order's London mother-lodge, which was dedicated to *Amoun* and produced several offshoots later on. The *SM* was, for all its extravagances, the nearest of the Dissidents to Mathers's *GD*; though it was denuded of much magical significance, the fact that it retained even some traditional elements was chiefly due to Felkin. Such elements were deliberately abandoned by Waite when he led off his own *côterie* to form 'the Holy Order of the Golden Dawn'.

Felkin strove for years to establish a link with the Secret Chiefs: whether or not he did so is debatable. In Francis King's opinion, the famous 'Rosicrucians' whom the Felkins met in Germany and Austria were those members of the *O.T.O.* whom John Symonds dubbed '*Sauerkraut-und-wurst adepts*'. Ellic Howe prefers to identify them with some quasi-Masonic body such as the Rite of Memphis and Misraim; but whoever they were, they were certainly not those whom Mathers contacted, nor those more exalted still, of whom he had cognisance.

The following is a selection of *Amoun*-members:

| | |
|--|---|
| Julian L. Baker (<i>Causa Scientiae</i>) | Dr. Robert W. Felkin (<i>Finem Respice</i>) |
| Marcus Worsley Blackden (<i>Ma Wahanu</i>) | Mrs. Ethel Felkin (<i>Quaero Lucem</i>) |
| <i>Thesi and Caritas Nunquam Incidit</i> | (Miss) E. Felkin (<i>Quaero Altissima</i>) |
| Dr. John W. Brodie-Innes (<i>Sub Spe</i>) | Laurence Felkin (<i>N.N.</i>) |
| Mrs. P. A. Brodie-Innes (<i>Sub Hoc</i>) | Annie E. F. Horniman (<i>Fortiter Et Recte</i>) |
| <i>Signo Vinctes</i> | W. E. H. Humphrys (<i>Gnothi Seauton</i>) |
| Percy Bullock (<i>Levavi Oculos</i>) | Georgie Hyde-Lees—Mrs. W. B. Yeats |
| Mrs. Pamela Bullock (<i>Shemeker</i>) | Neville Meakin (<i>Ex Oriente Lux</i> and |
| Herbert Burrows | <i>Shemseddin</i>) |
| Dr. George Carnegie Dickson (<i>Fortes</i>) | Kate Moffat (<i>Servio Liberaliter</i>) |
| <i>Fortuna Iuvat</i>) | Edith Nesbit—Mrs. H. Bland; Mrs. |
| Mrs. Edith Carnegie Dickson | T. T. Tucker |
| (Miss) Childers (<i>Quis Seperabit?</i>) | Mrs. Helen Rand (<i>Vigilate</i>) |
| John Hugh Elliott (<i>Nobis Est Victoria</i>) | Rev. William Reason (<i>Semper Sperans</i>) |
| Florence Farr (<i>Sapientia Sapienti Dono</i>) | Christina Mary Stoddart (<i>Het-ta, II</i> |
| <i>Data</i>) | <i>Faut Chercher</i> and ' <i>Inquire Within</i> ') |
| Rev. F. N. Heazell (<i>Evocatus Paratus</i>) | Robert Palmer Thomas (<i>Lucem Spero</i>) |

Arthur Edward Waite (*Sacrementum
Regis*)
Baron C. A. Walleen
Francis Wright (*Mens Conscia Recte*)

William B. Yeats (*Daemon Est Deus
Inversus*)
Soror Ferendo Et Sperando
Soror Ultra Aspicio

In view of rumours about a Fabian contingent which came, briefly, into the *SM*, the names of G. B. Shaw, his wife Charlotte and H. G. Wells might tentatively be added to those of Herbert Burrows and Edith Nesbit, who were also Fabians. Without more data I will not be definite about the membership of the former celebrities, except to note that Mrs. Shaw was always interested in the occult, and that before 1905 Wells went through a phase of writing short stories, like *The Door in the Wall*, which are in the line of GD tradition. I also think that William T. Horton may have followed Yeats into the *SM*, bringing Audrey Locke (*Nefer-ari Isi-nofer*) with him.

On a visit to New Zealand in 1912, Felkin and his family (he had married a second time) founded the *Smaragdum Thalasses*, (=Emerald Seas) Lodge, No. 37. (I fail to see how he arrived at the numbering of *Amoun's* daughter-lodges—there were certainly not 36 of them previously, unless he counted them as belonging to some Continental Masonic succession?) The fact that Mrs. Hope Hughes and her sister, Mrs. Millicent Mackenzie—who was the first Imperator of *Hermes* Lodge—were New Zealanders may have drawn him to the Antipodes as fruitful soil for his missionary enterprise. Hope and her husband Donald visited North Island during a world-tour in 1950–51, making contact with *Smaragdum Thalasses* which was then still active. It persisted under Mrs. Felkin's direction at Whare-ra, Havelock North, into the 1960's; I assume it closed down after her death.

At its inception the founders were using new mottoes, perhaps assumed to mark the high grades supposedly conferred on them in Germany. The following is an indication of the membership:

| | | |
|---|---|------------------------------------|
| { R. W. Felkin (<i>Aur Mem Mearab</i>) | = | Light-Water-West?) |
| Mrs. Ethel Felkin (<i>Maim Chioth</i>) | = | Living Waters, or Waters of Life?) |
| Miss E. Felkin (<i>Maim Po'mandres</i>) | = | Mary the Shepherdess?) |
| V. H. Fratres (<i>Piscator Hominum</i>) | | |
| (<i>Kiora</i>) | | |
| (<i>Lux E Tenebris</i>) | | |

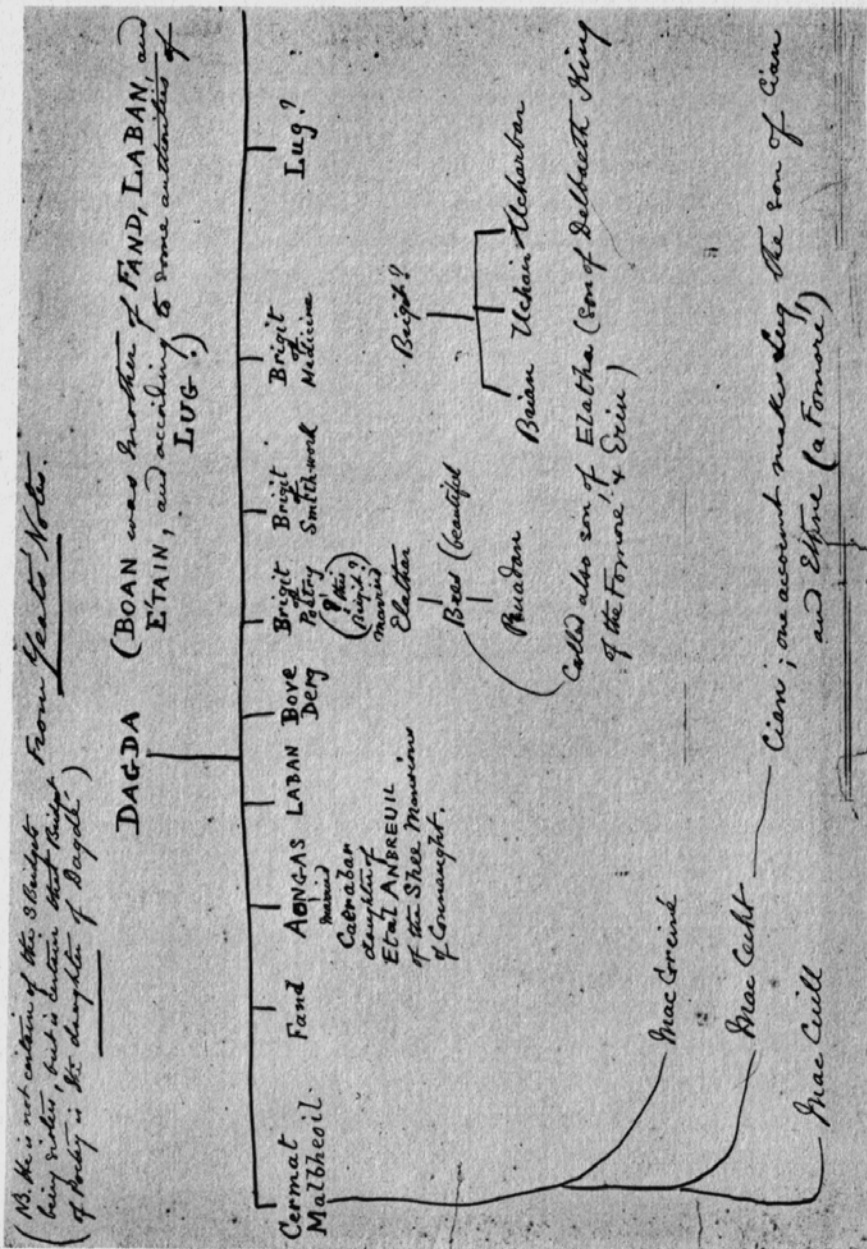


Diagram of Celtic Divinities in Mathers's handwriting, c. 1896.

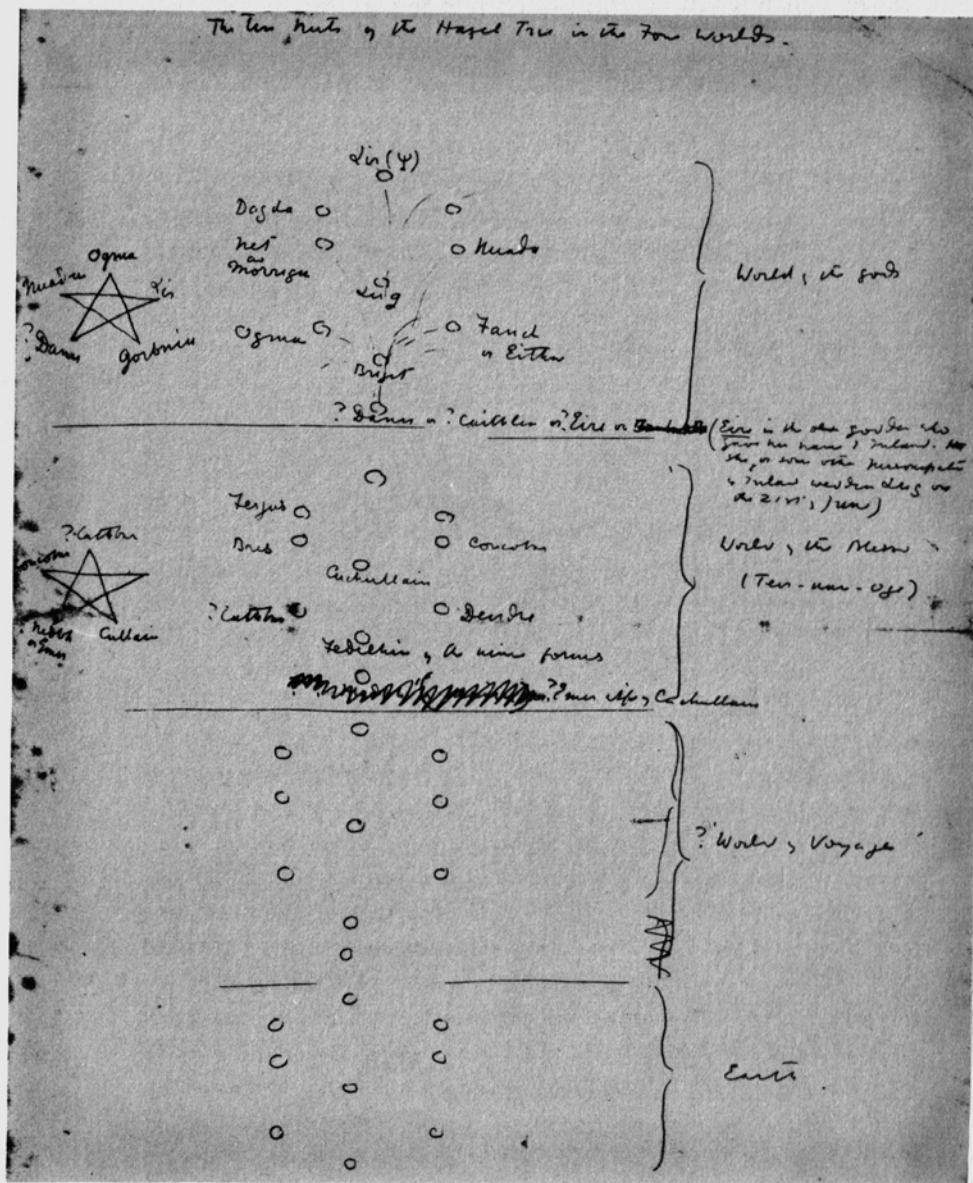


Diagram of the Tree of Life related to the Celtic Pantheon in W. B. Yeats's handwriting, c. 1896.

The Felkin family returned to Europe and renewed their search for the Secret Chiefs, cut short by the outbreak of the 1914 War. Their pro-German sentiments may have put them out of sympathy with their environment and in 1916 they returned to New Zealand and settled there permanently. Before leaving Britain, Felkin founded three more daughter-lodges—*Hermes* No. 28, at Bristol; *The Secret College in London*, open only to *S.R.I.A.* initiates; and *Merlin*, also in London, which had a number of Anthroposophical members. It also absorbed some, like Col. Webber Smith, who had belonged to Waite's 'Holy Order', disbanded a year or two before. It has been asserted that Felkin also set up a *SM* Lodge in Australia but I think this is a mis-reading for Australasia (i.e., New Zealand) since a *Hermes*-member told me that there were *five* Lodges at the epoch of greatest expansion and this number is already accounted for.

A few notes on people who belonged at various times to *Hermes* Lodge may be of interest. The novelist Denis Wheatley, in a Preface to *The Black Art* (1936) by Rollo Ahmed, says that this much-travelled author, who is variously described as Egyptian or West Indian, 'sat at the feet of white magicians'. These were his Superiors in *Hermes* though Wheatley does not say so; however, he acknowledges that he owes to Ahmed the technical information used in his thriller, *The Devil Rides Out*. In the 1950's Mr. Ahmed was running his own group in Brighton but how closely it kept to GD tradition is not known.

Through his membership of *Hermes* Lodge in the 1930's, Israel Regardie obtained the documents which he published as *The Golden Dawn* (1946), though he did not himself reveal the name of his Lodge. The material was passed to him in the course of his studies by Catherine Hughes, Donald's sister, who was then *Imperator*, and by Hope who was also one of the three Chiefs. Needless to say, *Hermes* members were scandalised when he began to publish it; but by that time he had left the Order and was living in the U.S.A. so they would do nothing about it. Edward Garstin, who was meticulous about the oath of secrecy, was almost equally disturbed—though Regardie's was not the first deliberate and extensive revelation concerning the GD, since Crowley had begun the 'telling-all' process in 1909. These earlier publications had

reached only a restricted circle: with Regardie's, a much wider public was averted, in fact, what has come to be called 'the Magical Revival' to-day is largely due to his dissemination of GD material.

Before being convinced that he was justified in thus breaking his Obligation, he went through considerable heart-searching. It may well be preferable that the Magic of Light should be studied and practised, even under conditions less than ideal, rather than that it should be lost or destroyed through negligence, malice of meddling. However this may be, the fact that some years ago Regardie was robbed of all his occult material was inevitably seen by some people as poetic justice. Indeed, from a certain angle he views it so himself, as he tells me. From the serenity of a mature understanding, he also sees it as marking the closure of one period of his life and the opening of another.

In 1956 *Hermes* Lodge, though supposedly dormant, initiated a certain Jack Monro. He was bread-winning in a full-time job and soon became absorbed in working for Dr. Hugh Schonfield's Mondeivitan Republic though it was plain that in his restricted leisure he had not the time to devote to this as well as esoteric studies. John Hall, who was then in authority, gave him the choice of concentrating on one or the other, and he chose the World Citizens. The *Hermes égrégore* seems to have felt his defection as a serious blow and from this time onward the Lodge lost heart; its more advanced initiates were growing elderly, yet they failed to groom any younger followers to take their place. As far as I know, Jack Monro's was the last candidature which they accepted; activities declined, though occasional meetings have taken place during recent years and perhaps still do so.

My last information regarding its organisation was that the governing Triad consisted of the late Donald Hughes, a painter, and widower of Hope Hughes who had been a former Emperor; Mrs. Bingham-Hall, an indefatigable worker for St. John's Ambulance; and Mrs. Carnegie Dickson, widow of a one-time Chief of *Amoun*. She lived on the outskirts of London—by no means all members lived in or even near Bristol—and was head of the Cromlech Temple at the same time. The latter-day emphasis of *Hermes* seems to have been on social work—Donald was a prison-visitor: ritual was in abeyance, though there was a Second Order and therefore a Vault.

(How different from the time when Yeats used to stay with 'my Kabalists'—Hope and Donald!) Any study that was undertaken was strongly influenced by Anthroposophy and also by the writings of Anna Kingsford.

Mrs. Lucy Bruce lived in Edinburgh and belonged to *Hermes* as well to the Cromlech Temple. I think she must have had some connection with Brodie-Innes as she told me that she had learnt formulae of exorcism and protection, mentioning the GD rather than the *SM*; but as a devout member of the (Episcopalian) Church of Scotland she was always more attuned to the mystical rather than the Hermetic tradition. My impression is that most adherents of the Cromlech Temple, or Solar Order as it was outwardly called, maintained as well some kind of ecclesiastical allegiance, if only by encouraging members of the clergy to join them.

Mrs. Bruce built a house at the sea's edge on the island of Iona where she used to spend the summer and where I visited her. One room was set aside as her personal sanctum or oratory—it was scarcely large enough for group-ritual though there were two or three chairs for meditators. The furniture was sparse and recalled only vaguely the GD tradition: there was a chalice and some pieces of rock on the double-cubical altar. Above this was suspended a naked sword, point downwards—perhaps an echo of Caliburn. Hebridean damp and chill had rusted the blade; the window was open and there was no attempt to keep the place weatherproof. She did not light any incense for our meditation as we sat surrounded by walls colour-washed in sea-green: I had an impression of elemental entities which she tried in vain to humanise. Now she also has crossed over to the Apple-blossom Island.

Hermes Lodge came into notice recently when Francis King claimed that a small group broke away from it about 1930 under a dedication to *Hermanoubis*. This in turn gave rise to a Lodge in London, a new *Isis-Urania*, in 1959, the temple-patrons being chosen to perpetuate early GD tradition and emphasise a return to full orthodoxy in teaching and ritual. According to published statements these Lodges are still operative; however, people on the Bristol occult scene tell a different story, insisting that *Hermanoubis* was dormant by 1939, has not been revived since and has no recognised offshoots. I cannot judge between these two accounts

and will only add that my own attempts to contact *Hermanoubis* led nowhere.

Most of the following names of members were given me by *Hermes*-initiates:

| | |
|---|---|
| Rollo Ahmed | Catherine E. Hughes (<i>Lux Orta Est</i>) |
| Mrs. Bingham-Hall | { Donald Hughes (<i>R.D.G. ?</i>) |
| Mrs. Lucy H. M. Bruce | { Mrs. Hope Hughes (<i>Spes</i>) |
| { Dr. George Carnegie Dickson (<i>Fortes</i> <i>Fortuna Iuvat</i>) | Mrs. Laura Lomas |
| { Mrs. Edith Carnegie Dickson | Col. Richard Longland (?) |
| W. J. Ellis (<i>Fiat Lux</i>) | Mrs. Millicent Mackenzie (<i>Magna Est</i> <i>Veritas</i>) |
| Margaret Frodsham | John D. Monro |
| Helen Graham | Israel Regardie (<i>Ad Maiorem Adonai</i> <i>Gloriam</i>) |
| John W. Hall | { Dr. Rixon (<i>Labore</i>) |
| Mrs. Majorie Hall | { Mrs. Elsie M. Rixon (<i>Amice</i>) |
| Olive Harcourt | { Muriel Rixon |
| Joe Harris | { Shelia Rixon—Mrs. Joe Harris (<i>Shor</i>) |
| G. L. Harrison | Ada Severs (<i>Benedicamus Deo</i>) |
| { Ronald Huckman | Col. C. R. F. Seymour |
| { Mrs. Josephine Huckman | |

The Secret College in London, Felkin's third daughter-Lodge, was open to initiates of the *S.R.I.A.* and the following were its first Officers:

Dr. W. Hammond (*Pro Rege Et Patria*)
 Dr. George Carnegie Dickson (*Fortes Fortuna Iuvat*)
 A. Cadburty Jones (*Faire Sans Dire*)

The fourth Lodge was *Merlin*, to which several adherents of Waite passed over at the disbanding of his 'Holy Order'—he had kept the name *Isis-Urania* though not its nature. Presumably some of the latter's temple-furniture which Waite had been using also filtered through to *Merlin*. The following is a short list of members:

| | |
|----------------------------------|--|
| Peter Birchall (<i>Cephas</i>) | { Col. Webber Smith (<i>Non Sine Numine</i>) |
| H. Collison | { Mrs. Weber Smith |
| Mrs. Rand (<i>Vigilate</i>) | <i>Soror Benedic Anima Mea Domino</i> |
| (Mr.) Sandrieux | |

About the same time as he established these three daughter-temples, Felkin inaugurated a side-Order, the Guild of St. Raphael, which he started with the co-operation of several clergy and laymen who wished to practise spiritual healing: in GD (and Hebraic) tradition, Raphael is the Archangel of Healing. This group was accepted by the Anglican Church as one its Guilds, open only to its own communicants, and as such is still active to-day. It dispenses a Rite of Exorcism to suitable applicants and there is currently some demand for this in Anglican circles. In the *St. Raphael Quarterly* for February 1956, an article by the (then) Sub-Warden and correspondence from members state that at its inception it was operated from a flat in Bramham Gardens, W.6, belonging to a Miss Caroline Amy Bigge who was its first Hon. Sec. Presumably she was a *SM* member inspired by Felkin, who represented the 'occult' side of the Guild's parentage—as Canon Roseveare, its first Warden, and the Rev. A. P. Gutch represented the C. of E. side. Other early members were Dr. Crafer, J. R. Pridie, the Rev. J. C. Fitzgerald—a one-time Mirfield Father—L. D. Prince, and Arthur W. Hopkinson, writer of a letter in the above correspondence. If some of these belonged to the *SM*, no whisper of the fact is to be heard in the *Quarterly*: here is the same reticence which marks biographies of Rudolph Steiner and histories of the Anthroposophical Movement. You will look in vain among his followers for acknowledgement of his one-time Grand Mastership of the *O.T.O.* in Austria, or even of his well-known Presidency of the TS German Branch, though he admitted both himself, if reluctantly.

The Hermetic Order of the Sacred Word appeared recently in London claiming descent from the *Stella Matutina*; one would suppose it to have come through *Merlin* but this was denied. The only remaining alternative is that it is derived from scattered remnants of *Amoun*—if in fact its *SM* affiliation is genuine. Its moving spirit was a Doctor of Music named Roger Hunt who was at one time closely linked with the dissident Bardic and Druid Order, several adherents belonging to both organisations. The Sacred Word met at the Bardic and Druid Order's premises and wore the same type of robe and head-dress. It had a chequered career with several upheavals and shifts in leadership, during the course of which it changed its name to the Order of the Light and of the Darkness.

It severed relations with the Bardic and Druid Order, itself a dissident from *A.D.U.B.*; then essayed a return to source by amalgamating itself with the *A.D.U.B.* under Dr. Thomas Maughan. This alliance was short-lived and I understand that the darkness has now overcome the light.

CHAPTER SIXTEEN

Dissident Spread: from *Isis-Urania* (2)

If Brodie-Innes was using the title of *Stella Matutina* as early as 1900, and Waite did not quit Felkin and Brodie-Innes until 1903, then Waite was also a *SM*-member for a year or two. After this, he led off his particular cronies to form with him what he called 'the Holy Order of the Golden Dawn', retaining also the name of *Isis-Urania* for his main, or only, Lodge—even though Dr. Berridge had already established a (loyal) *Isis* Temple.

Once independent, Waite re-wrote the rituals, pruning away as many magical elements as possible, banishing the Gods of the Egyptians and introducing a more 'Christian' atmosphere. Though he kept some of the Qabalistic teaching, little of pristine power remained. However, his followers were not primarily interested in manipulating power, and his diluted version evidently suited them since they jogged along amicably enough until 1912, when Dr. Rudolph Steiner made his first London appearance. This event proved so unsettling to many that two or three years later Waite disbanded the Order; and soon afterwards Felkin's *Merlin* Lodge provided a refuge for some of them. Felkin was profoundly influenced by Steiner and had no objection to combining GD ceremonial with Steinerite study. (Steiner had by that date abandoned his Anthroposophical ritual-working—*O.T.O.*, Rite of Memphis and Misraim or whatever its basis may have been.)

The following is an indication of the members comprising Waite's earlier (1903) venture:

| | | |
|---|---|--|
| { | Rev. William A. Ayton (<i>Virtute Orta</i> | Marcus Worsley Blackden (<i>Caritas</i> |
| | <i>Occident Rarius</i>) | <i>Nunquam Incidit</i>) |
| | Mrs. Anne Ayton (<i>Quam Potero</i> | Algernon Blackwood (<i>Umbram Fugat</i> |
| | <i>Adjutabo</i>) | <i>Veritas</i>) |

| | |
|---|--|
| Pamela Coleman Smith | { Col. Webber Smith (<i>Non Sine Numine</i>) |
| H. Collison | { Mrs. Webber Smith |
| Arthur Machen (<i>Filius Aquarii</i>) | { Eileen Webber Smith—Mrs. Williams |
| (Miss) Maryon | { A. E. Waite (<i>Sacramentum Regis</i>) |
| Mrs. Helen Rand (<i>Vigilate</i>) | { Charles W. S. Williams(?) |
| Robert Palmer Thomas (<i>Lucem Spero</i>) | { <i>Frater Christophoron</i> |
| (Mr.) Sandrieux | { <i>Soror Hilaria</i> |
| Evelyn Underhill—Mrs. Stuart Moore | |

Marcus Blackden substituted Latin for his first (Egyptian) motto and Arthur Machen changed his from *Avallaunius*. Evelyn Underhill, who was a friend of Machen's, owed some of the perceptions in her novel, *A Column of Dust* (1908), to her experiences at this period. In his turn Charles Williams owed a good deal to her for the lay-out of his own much-better-known esoteric novels, though he may not have become a disciple of Waite until long after she had withdrawn.

Not all Waite's devotees were of a Steinerite persuasion: those with a Neoplatonic bias budded off as The Shrine of Wisdom, with headquarters at Hermon Hill, North London. They did useful work in editing and publishing such texts as *Plotinus on the Beautiful* (1923), the earlier members including people of some Classical scholarship.

In course of time they took a different name, The Universal Order, and hold (or held) semi-public meetings at the Conway Hall, W.C.I. Their adherents wear a white gown similar to that of the Druid Order; those with a speaking-(or reading-) part sit in a balanced disposition based on the Cardinal points; and one of their Officers is called the Hegemon; otherwise there is little trace of GD influence. They own a country house at Brook, near Godalming, which is used for retreats or longer periods of study, and is open to members only. The system of ritual they work is not that of the GD; but there were, and perhaps still are, those among them who know the difference; their archives should contain GD MSS.

A friend of mine who belonged for some while ultimately decided that he was not justified in taking the oaths of secrecy insisted upon, since the teaching dispensed contained nothing that could not be gained by independent study. From the leaflets they send to inquirers, this teaching is based on a vaguely-Hermetic 'ecumenicalism', summed up in the title of one of their publications, *Wisdom is One*. If you join, however, you choose a 'way'—that of Psychology,

Authorship, Healing, Education or Study of the Mysteries—and approach it from a Universal viewpoint. If they teach a Qabalah, I would guess it is Greek rather than Hebrew. The Order has even less of a genuine magical ambiance than Waite's set-up—dissidence!

In the *Trail of the Serpent*, Christina M. Stoddart says that Waite's temple fell into abeyance about 1915 but was later revived. Beneath his seeming vagueness, Waite must have possessed considerable resilience for in fact he soon attracted around him another group which he dubbed—with complete absence of inhibition—the Fellowship of the Rosy Cross. He gave it also an inner name, the *Ordo Sanctissimae Roseae et Aureae Crucis*, borrowed from the original GD's Second Order. He had now reached (or assumed) the grade of $7^{\circ}=4^{\square}$, and took a new magical motto, *Adveniet Regnum*. Between 1916 and 1923 he printed privately a series of booklets whose titles give an idea of his ritual-system:

1. Ceremony of Reception into the Grade of Neophyte 0-0 (World of Action I).
2. Ceremony of Advancement in the Grade of Zelator 1-10 (World of Action II).
3. Ceremony of Advancement in the Grade of Theoreticus [sic] 2-9 (World of Formation I).
4. Ceremony of Advancement in the Grade of Practicus 3-8 (Formation II).
5. Ceremony of Advancement in the Grade of Philosophus 4-7 (Formation III).
6. Pontifical Ceremony of Admission to the Grade of Adeptus Minor 5-6 (3rd Order of R.C.).
7. Ceremony of Admission to the Grade of Adeptus Major 6-5 (World of Creation III).
8. Ceremony of Admission to the Grade of Adeptus Exemptus 7-4 (World of Creation IV).
9. Points of Contemplation Preliminary to all Grades.
10. Questionings of the Grades in the Worlds of Action and Formation, the 1st and 2nd Orders of the Rosy Cross.
11. Ceremony of Reception in the Portal of the 3rd Order.
12. Additional Rituals of the Rosy Cross. (Includes Consecrating a Temple, Celebration of the Solstice, etc.)

13. Solemn Festival of the Equinox.
14. Solstice Festival.

I have had the opportunity to study in detail only No. 1 of these booklets: this Neophyte Degree is, as might be expected, longer, wordier and less memorable than its antecedent in the GD. One wonders in what sense Ceremony No. 6 is 'Pontifical'—beyond the fact that it no doubt gave Waite an occasion for pontificating: also, why the Corpus Christi Ceremony, integral to Rosicrucian liturgy, should be omitted? On the other hand, the Solstice celebrations are notable as suggestive of cross-pollination with Druidism since in *Isis-Urania* ritual no such Festivals figure, though there is a Celebration of the Equinox. The Third Order is here reached by the Adeptus Minor rite and presumably entails no Crossing of the Abyss, as in the genuine tradition.

While I am fairly sure that the Druid Order's *Nuada* Temple stemmed from some set-up of Waite's, I am less certain whether the Order of the Cubic Stone should also be placed here. In the accompanying Table I have derived it from *Nuada*: its founder, H. Theodore Howard, was a friend of Dr. Robert MacGregor Reid and kept in fairly close touch with *A.D.U.B.* when the latter was its Chosen Chief. The O.C.S. has certain Celtic and Arthurian leanings; but if my surmise is incorrect this must be put down to the fact that my inquiries of Mr. Howard remained unanswered.

The following is a far-from-exhaustive membership-list: several were only associated for a short time, Edwards and the Turners being the most active and advanced:

| | |
|-------------------------------------|---------------------------------------|
| David F. Edwards (<i>S.F.C.</i> ?) | { Robert Turner (<i>L.Z.I.</i> ?) |
| Romeo Ferrão | { Mrs. Patricia Turner |
| Sally Harrison | also: |
| Raymond Howgego | <i>Sorores H.I.</i> and <i>P.R.E.</i> |
| H. Theodore Howard | <i>Fratres GLAD</i> (= Galahad?) |
| Francis X. King | <i>I.O.</i> |
| | <i>V.</i> |
| | <i>P.L.</i> |

Waite's (London) Temple was at one time given the title of *Salvator Mundi*: he substituted Latin crosses, varying slightly in design from one grade to another, for the GD lamens. Merchandise of a Masonic supplier, they were of brass painted with a hue more brown than red instead of the traditional 'flashing colours', their

drab appearance an apt emblem for Waite's outlook. Yet his Fellowship worked, at least intermittently, until his death; latterly, the venue of meetings had been uncertain—sometimes it was Earl's Court, sometimes Maida Vale, finally an attic-room in the country house at Bridge, Kent, which his first wife, who died in 1924, had left to their daughter. Miss Waite had been displeased by his second marriage—to Mary Broadbent Schofield, who had succeeded Mrs. Rand as his secretary—so Waite spent part of his time with her at Ramsgate, coming to London to see his daughter for week-ends and other brief periods.

After his death the Fellowship still continued in some form. It had a certain following among Freemasons and demands for membership brought its numbers up to the agreed limit of 75. A. Rugg-Gunn, a well-known surgeon and Mason, took over as *Imperator* for a few years and there was at least one initiation in 1948. A tenuous connection subsisted with Tintagel where two or three members had houses, one of these a manor at Trebrea, anciently a Templar property. In the early 1960's I was shown a smallish empty house in the Trevena neighbourhood with a ground-floor room at the back where, I was told, people used to meet 'under the Rose'. When I looked up at the ceiling I saw large plaster-work petals raying from its centre. These Far Western adherents had long been abandoned; their letters to headquarters went unanswered; they did not know where to return their documents nor how else to dispose of them. (A process equivalent—in inverse direction—to that of a member 'demitting'?)

I was shown what must have been a copy of Booklet No. 10 in the foregoing list which set forth a system of question-and-answer. As far as I could judge from the brief glimpse I was allowed, its contents were clear and to the point, and it was illuminating as regards some of the symbolism of *A.D.U.B.* which, as I believe, stemmed from it. I also saw an invitation or summons to a Summer Solstice ceremony. I feel sure that if the Fellowship persists, quietly, even to the present time, it is worked from London.

In his study of Charles Williams, John Heath-Stubbs says that his subject was a follower of Waite but gives no details. His membership (of the 'Holy Order') may have been contemporaneous with, or soon following, Evelyn Underhill's. On the other hand, he may

only have come in touch (with the Fellowship) after he settled in London in 1917. However this may be, C. W.'s own lightly-organised 'Company'—the Companions of Charles Williams—is a distant derivative of Waite. With even slighter organisation and no suggestion of an occult Order, Evelyn Underhill also gathered around herself a Company who came together wordlessly as kindred souls. Thus, though in a very different context, did the Cainites in Hermann Hesse's novel *Demian* recognise one another by an invisible mark on the brow.

The following list records the names of a few of the later adherents of Waite.

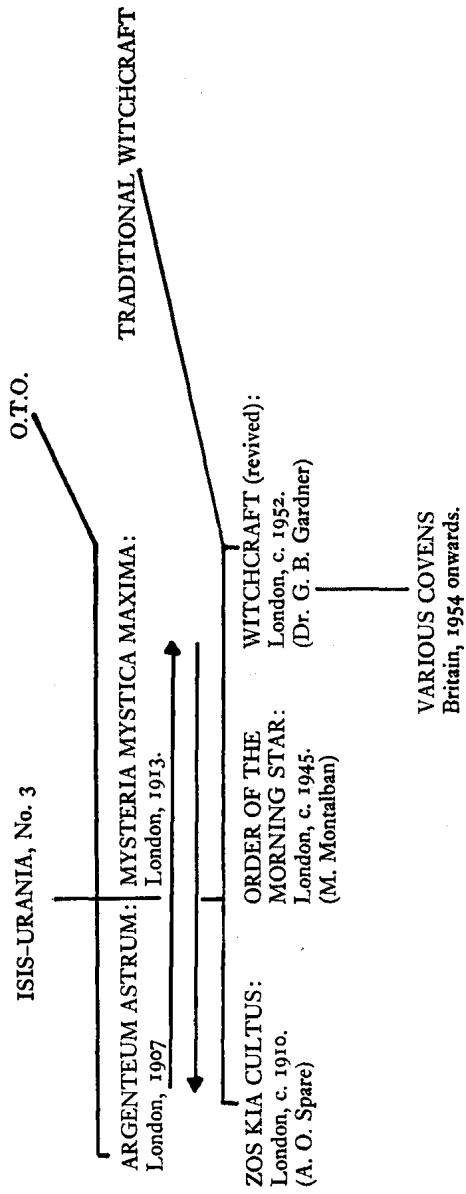
| | |
|--|---|
| Alice Bothwell-Gosse | Mary Broadbent Schofield—Mrs. A. E. |
| Marjorie C. Debenham | Waite (<i>Una Salus</i>) |
| (Miss) L. J. Dickinson | Charles W. S. Williams (?) |
| Ackroyd Gibson | {(Mr.) Wylde |
| A. Rugg-Gunn | {Mrs. Wylde |
| A. E. Waite (<i>Adveniet Regnum</i>) | <i>Soror Lumen</i> , (a medical doctor) |

Turning to the opposite end of the emotional spectrum in examining *Isis-Urania's* last considerable heresy—that initiated by Aleister Crowley—one encounters a demonic contrast to Waite's worthy bumbling.

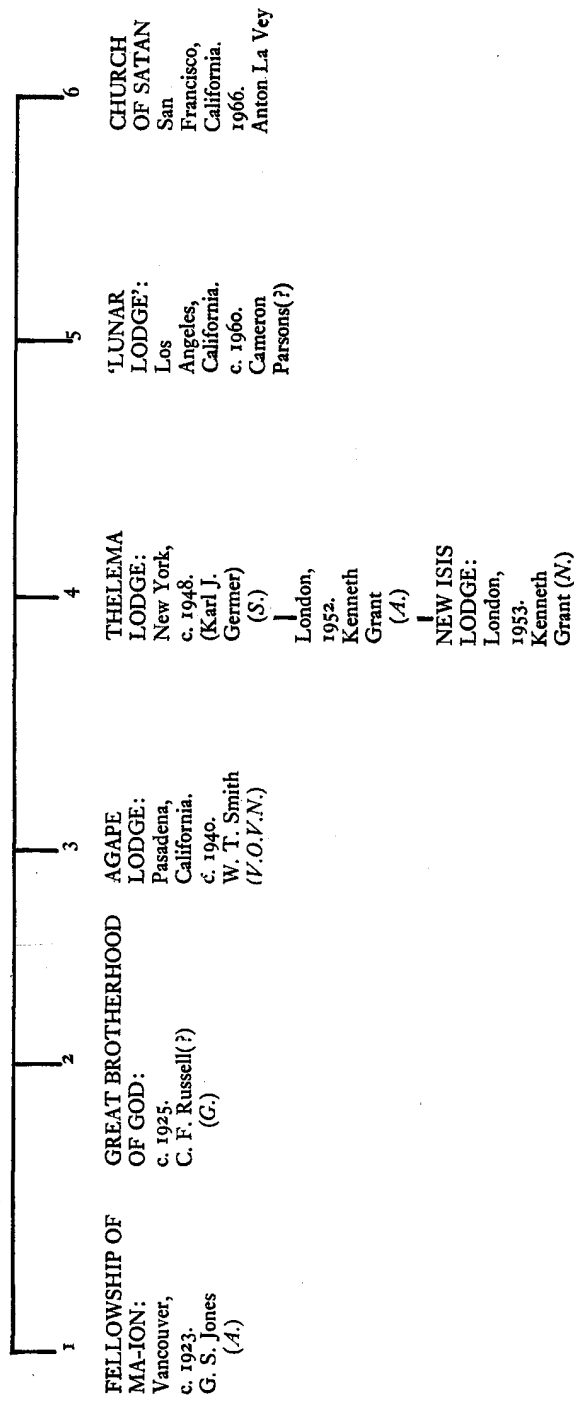
After a quarrel with Mathers in 1903 Crowley evolved over the next few years the *A.A.* (*Argenteum Astrum* = Silver Star), taking its title from the Third Order of the GD which was composed entirely of Adepts over the grades of $8^{\circ}=3^{\square}$ and comprised three degrees corresponding to the Supernal Triangle of the Tree of Life. Needless to say, most of his own adherents had not reached this exalted level of attainment.

In 1912, after a call from Theodor Reuss, Frater Superior or Outer Head of the *O.T.O.*, Crowley was initiated into this sodality and became next year 'Supreme and Holy King of Ireland, Iona, and all the Britains that are in the Sanctuary of the Gnosis'. In 1921 he succeeded Reuss as Frater Superior. From the first, he experienced difficulties in running the *A.:A.:.* and the *O.:T.:O.:.* in double harness, as others since have done; in practice, postulants applying for admission to the *A.:A.:.* after 1913 were discreetly diverted to the *M.M.M.—Mysteria Mystica Maxima*, as the British branch of the *O.:T.:O.:.* was then called. The essential difference in aim between these two Orders consists, as I understand it, in their

DISSIDENT ORDERS IN BRITAIN DERIVED THROUGH CROWLEY FROM



CROWLEANITY IN AMERICA AND DERIVATIVES



lative degree of inwardness, the *A.:A.:* being primarily a method of self-development, while the *O.:T.:O.:* is more 'Masonic'—in the extroverted sense.

I append two Tables representative of Crowley's influence as manifested in the fraternities he founded or inspired, one dealing with Britain and the other with the New World. The influence of the *O.:T.:O.:* came to preponderate in them over that of the *A.:A.:* which latter represents the result of Crowley's GD period. Fascinating as are this *O.:T.:O.:* affiliation and its results, they belong to a world very different from the present one. I shall, however, have something to add as to its 'Tantrik' aims.

Regarding the influence in Britain, an unexpected link-up with the Witchcraft revival appears: the founder of the Zos Kia Cultus, Austin Osman Spare (1889–1956), has often described and illustrated his participation in the Sabbat. Dr. G. B. Gardner (1884–1964) also has given an *O.T.O.* Charter by Crowley at some time in the 1940's and he introduced material from this organisation and (less directly) from the GD, into the lore of his covens.

Here is a selection of those who were at some time members of the *A.:A.:* or of Crowley's branch of the *O.T.O.* or their derivatives either in Europe or the U.S.A.; an * denotes that the initiate occupied the Office of Scarlet Woman in Crowleyanity, equivalent to the Shakti of Tantrik systems:

Kenneth Anger
Arnold Forster
Israel Archer—Mrs. Wieland
J. J. Ivor Back (?)
H. Ford Bax (?)
Frank Bennett (*Ahahi* and *Progradior*)
J. Perceval Bott
Earl Brooksmith (*Anu*)
Thleen Bruce—Mrs. Hilton Young;
Lady Scott
Harry Butts—Mrs. John Rodker
Rhodon
Wintha Buddicom
E. Burr
A. C.
George MacNie Cowie (*Fiat Pax*)
Sister Crowley (*Perdurabo, Ol Son,*
Vaorsg, V.V.V.V.V., To Mega
Therion, Nemo, Phoenix and
Saphomet)

Marjorie Cameron—Mrs. J. W. Parsons
(*Babalon*)
Jane Chéron
Herbert H. Close—'Meredith Starr'
(*Superna Sequor*)
Deirdre Patricia Doherty
Walter Duranty
Mrs. Cora Eaton—Mrs. K. J. Gerner
Oscar Eckenstein (D.A.)
Edward Noel Fitzgerald
Mrs. Britta Forkis (*Barzedon*)
*Jane Foster (*The Cat; Hilarion*)
Ninette Fraux—Mrs. Shumway (*Cypris*)
(Master) Shumway (*Hermes*)
Gen. J. F. C. Fuller (*Per Ardua*)
Dr. Gerald Brosseau Gardner (*Scire*)
Karl Johannes Germer (*Saturnus*)
{ Kenneth Grant (*Aossic* and *The Master*
 Nodens)
Mrs. Steffi Grant (*Ilyarun*)

- Arthur Grimbale
Eugen Grösche (*Gregor A. Gregorius*)
*Aimee Gouran
Nina Hamnett
Mrs. Olivia Haddon
Benjamin Charles Hammond
Count Louis Hamon (*Cheiro*)
Lady (Frieda) Harris (*Tzaba*)
Joan Hayes—Mrs. W. Merton, 'Ione de Forest'
Philip Heseltine, 'Peter Warlock'
*Leah Hirsig, or Facsi—Mrs. Norman Mudd (*Alostrael* and *The Ape of Thoth*)
(Master) Hirsig (*Dionysus*)
L. Ron Hubbard
Mrs. Betty Hubbard
Hanni Jaeger (*The Monster*)
Dr. E. T. Jensen
Augustus John (?)
George Cecil Jones (*D.D.S.*)
George Stansfeld Jones (*Achad*, *Arcteon*, *Unus In Omnibus* and *Parzival*)
Regina Kahl
Rose Kelly—Mrs. Skerrett; Mrs. Aleister Crowley; Mrs. Gormley (*Ouarda*)
Leon Engers Kennedy (*Genesthai*?)
Martha Kuentzel (*I.E.W.* or *I.W.E.*)
Frederick Charles, 'Raoul', Loveday (*Aud*)
Mrs. 'Raoul' Loveday, 'Betty May'—Mrs. Sedgewick
Mrs. Macky (*Fiat Lod*)
Cecil Maitland
Commander G. M. Marston (*A.B.*?)
Herman Metzser (*Paragranus*)
Eleanor Mezdrov (?)
*Roddie Minor (*Ahitha* and *The Camel*)
*Maria Theresa Ferrari de Miramar—Mrs. Aleister Crowley (*The High Priestess of Voodoo*)
Norman Mudd
Adam Gray Murray (*Virtute Et Labore*)
Victor Benjamin Neuburg (*Omnia Vincam* and *Lampada Tradam*)
- { Stanley Kennedy North
Mrs. S. K. North—Mrs. Filson Young, Mrs. Clifford Bax
*Dorothy Olsen (*Astrid*)
Gwendolin Otter
John W. Parsons (*Frater 210* and *Belarion*)
Mrs. Helen Parsons (*Grimaud*)
George Raffalovich
Dr. F. Israel REGARDIE (*Ad Maiorem Adonai Gloriam* and *The Serpent*)
Charles Rosher (*Aequo Animo*)
Cecil F. Russell, or Godwin (*Fiat Lux* and *Genesthai*?)
Dolores Sillarno
Elaine Simpson (*Fidelis*)
Wilfred T. Smith (*Frater 132* and *Velle Omnia Velle Nihil*)
Olga Sobolov (*Olun*)
Austin Osman Spare (*Iehoveaum* and *Zos*)
*Gertrude S. (*Almeira*?)
P. R. Stephenson
Mary a'Este Sturges (*Virakam*)
K. W. Sullivan
Mrs. Sylvia Sullivan
Eva Tanguay
Anny T.
The late Lord Tredegar
Raymond Tongue
(Herr) Tränker (*Recnartus*)
Dorothy Trozel (*Wesrun*)
Mrs. Greta Valentine
*Edith, or Leila, Waddell—Mrs. Bathurst (*Laylah*)
Eugene J. Wieland
Thomas Windram (*Semper Paratus*)
Miroslava Vacek (*The Woman from Samaria*)
Jane Wolfe, 'Elizabeth Fox' (*Estai* and *Metonith*)
Gerald Yorke (*Volo Intellegere*)
Also *Fratres*:
Fiat Lux
Keefra
N.S.F.
O.
P.U.R.
Uranus
W.J.

It will not escape notice that of all my membership-lists the foregoing is by far the longest, and I have not included names from more recent constellations such as the Sothis and Agape groups.

CHAPTER SEVENTEEN

Bend-Sinister Issue

Besides those who began their magical life outside the original GD, I include here those who, though initiated into *Isis-Urania* or one of its daughter-temples, soon moved on to a dissident group, doing most of their occult work after leaving the fold. The dissident offshoots of a genuine magical sodality bear the same relationship to their originating Temple as bastardy does to legitimate succession—a parallel which I have already drawn. Is this important, so long as the dissidents pursue an exciting line of investigation? The answer depends not on a legalistic quibble but on acceptance of the reality and importance of the Secret Chiefs. If you think they are beings possessed of praeter-human intelligence and power, existing ‘whether in the body or out of the body’ and periodically sending a new current into the subtle atmosphere of this planet, it follows that you cannot lightly reject their choice of conductor. Their selection must be respected, even though they may have had to choose the best of a bad lot; but once made, it cannot be switched to some other conductor by human caprice—or even by human judgment. It is for the Secret Chiefs to withdraw the current should they so decide; in Western occultism their decision is as binding as the behests of the individual Gourou in the East.

For the conductor’s adherents, the alternative is simple: either acknowledge his mission, or withdraw from his ambience, spatially and spiritually—no one is compelled to remain with a teacher in whom he has lost confidence. Dissidents always try to have their cake and eat it, but from the standpoint of the committed occultist, as distinct from the dabbler, this is not possible. However intriguing explorations of the latter may seem, they are without sanction from the initiatic chain and will suffer, sooner or later, from psychic aetiolation. Beyond this, to sift the prime conductor’s teachings and

dispense them at hazard may call forth an aversive reaction from the *égrégoire* or group-soul of the original Order, if not from the Secret Chiefs themselves. If you consider these entities to be either subjective illusion or the fabrication of charlatans, you can form a group for study and experiment without reference to them, and without sanction other than your own taste and common sense; but realise that you cannot then call yourself an initiate. Inconsistencies are likely to become apparent if you attempt to combine the two approaches.

The following personalities will be examined with these considerations in mind.

ALGERNON BLACKWOOD 1869-1959

His father was Sir Arthur Blackwood, K.C.K., a high-ranking Civil Servant, who married the widow of the fifth Duke of Manchester. The background they provided, if comfortable in material circumstance, was repressively-Evangelical as regards spiritual atmosphere.

Algernon was educated at the Moravian School in the Black Forest and Wellington College; at Edinburgh University he studied medicine. Tutors in France and Switzerland coached him during vacations in the hope of discovering some special aptitude; by the age of twenty-one he showed none, so his relations despatched him to Canada. If their main motive was to solve the tiresome problem of his future, in effect his transatlantic life, seamier than anything he had before experienced, served him well in his ultimate profession. For ten years he farmed, prospected for gold, ran a hotel and worked in various other jobs, including journalism in New York. Already his esoteric interests were awake and in 1891 he became a founder-member of the Theosophical Society in Toronto.

He returned to London in 1899 and joined *Isis-Urania* soon after the Schism, his period as a Neophyte coinciding with the Temple's governance by its first dissident triad. When Waite branched off in 1903, Blackwood followed him.

Blackwood began to write seriously in 1905 and thereafter spent much of his time abroad. Reference-books do not record that he ever married. His numerous published works, chiefly novels and short

stories, begin in 1906 with *The Empty House* and continue until 1949 with *Tales of the Uneasy and Supernatural*; his autobiography covers *Episodes before Thirty*. Though his fiction treats much the same subjects as Arthur Machen's he has not an equal depth of imagination nor fascination of style. Blackwood's manner is inclined to be diffuse; he was more of a populariser than Machen and always enjoyed a wider circulation. Before the War of 1939-45 he had begun to make a success as a teller of horror-stories on radio, and this line developed through the years with similar television broadcasts. In 1941 the flat in London containing all his possessions was destroyed by a bomb.

His photograph in old age shows a long crooked nose in a long crooked face above a bow-tie; pale eyes look out with a glance at the same time misty and piercing.

Blackwood absorbed a good deal of GD lore during the first few years of this century, particularly in respect of the Elemental realms. His novel, *The Bright Messenger* (1921), tells the story of Julius Le Vallon whose magical conception has evoked a Fire-spirit to inform a human body—a theme similar to one in Crowley's *Moon-child*. Other of his stories explore imaginatively the *Apas Tattva* (Elemental Water) and the inner life of vegetation which is dependent on it. His intuition, first stimulated in Germany and Switzerland and afterwards in the vaster forests of the Americas, probes the obscure consciousness of trees which often seems sinister to those oriented exclusively towards humanity. The persistent if unmalicious pressure of the vegetable kingdom towards its own well-being, to say nothing of its power to cast glamour and illusion, may well prove antagonistic to human life. (Would this latter be astonishing, in view of humanity's ruthless exploitation?) Did Blackwood's magical motto, *Umbra Fugat Veritas*, refer to the shade of trees?

The figure of John Silence which recurs in several of his stories is a medical doctor but also a 'doctor of souls', and projects one of Blackwood's own magical aspirations. John Silence knows all the answers, sorts out the occult problems that beset other characters, tames the more formidable denizens of the subtle planes when they impinge on that of earth, and in all circumstances keeps his cool. He has provided the model for a number of white magician characters in popular fiction, including Dion Fortune's Dr. Taverner.

The latter also owes something to the personality of Brodie-Innes and so may John Silence, since there were occasions when Waite co-operated with him, in spite of mutual dislike.

EDWARD ALEXANDER (ALEISTER) CROWLEY

1875-1947

Born at Leamington Spa, he was the only child of a wealthy brewer, who was also a preacher in the small protesting sect of the Plymouth Brethren. Crowley's mother was of Evangelical background and adapted herself well to her husband's religion. Their son was sent first to a (Darbyist) prep. school, then coached by successive tutors: later he went to Malvern College and to Tonbridge, finally going up to Cambridge but coming down without a degree. His father had died when he was a small boy and he often travelled on his own during holidays; as soon as he gained access to his considerable fortune, he spent lavishly.

One of Crowley's favourite legends about himself was that he came of noble Celtic descent, but by nineteenth-century standards he was scarcely even a gentleman. He was no more, if no less, Celtic than the average Englishman from the Midlands. He tried to derive his surname from the ancient Breton family of de Kérouaille; when this theory did not stand up, he claimed to be Scottish and/or Irish. (He pressed the Irish claim particularly while in the U.S.A. during the 1914-18 War. Crowley is a fairly common name in Ireland, though hardly more so than in England, but it is not Gaelic, the termination 'ley'—even if you spell it 'laigh'—suggesting a Norse origin.)

He found another string to the Celtic bow when he rented Boleskine House on the southern shore of Loch Ness and called himself Lord Boleskine. This showed a misunderstanding of Highland usage since 'laird' does not mean 'lord' but rather landowner or country-squire. (In fact he was a tenant of holiday accommodation.) It was one of the many titles he assumed during the course of his wandering and disordered life—perhaps in a pathetic striving for recognition by the Establishment? Though he never stayed long at Boleskine, it was the nearest approach—with the possible exception of his Abbey at Cefalu—to a home of his own that he ever had and for years he oriented himself towards it as a kind of Mecca.

In this, his intuition was right; the soil is granite and the place may well be a psychic earth-centre or 'fountain out of Hecate'.

A pretty thought occurs: could the famous Monster be an 'elementary' created—either as spin-off or deliberately—by the magical practices which Crowley carried on at the house? If the latter, it is his most enduring joke. Such an entity subsisting on the subtler planes might manifest itself visibly from time to time, as indeed it seems to do. Its first Press-reports date from the 1920's, but it was sighted locally some years before. It will be intriguing to see what effect, if any, the recent exorcism of the Loch by an Anglican clergyman has produced.

Crowley was a member of *Isis-Urania* for less than two years immediately before the Schism, which was itself to some extent his doing. Yet it is due to his stories, records, diaries and written caricatures that we know as much as we do about the Order and its adherents (with the proviso that what he says must be taken with a spoonful of salt.) The following landmarks stand out in Crowley's magical life.

1. Initiation into the GD, 1898. Influence of George Cecil Jones, Allan Bennett and MacGregor Mathers.
2. Dictation of *Liber AL, vel Legis* through the mediumship of his wife Rose, 1904. Inauguration of The Aeon of Horus with the Law of Thelema.
3. Attempt to achieve the Knowledge and Conversation of the Holy Guardian Angel (1906).
4. Establishment of his dissident Order appropriating the title of the GD's Third Order, *Argenteum Astrum*, 1909.
5. Reception into the *Ordo Templi Orientis* by Theodor Reuss, 1912. Head of the British Branch, 1913.
6. Thelemite Community at Cefalu, 1920. The Ritual that Went Wrong—through Raoul Loveday's incompetence; wastage of magical current and consequent set-backs.
7. Collaboration with Frieda Harris on Taro-design, 1938-43.

I omit his assumption of Grades above *Adeptus Minor* as these were of subjective experience. As to his magical achievement, its value depends on how far one accepts *The Book of the Law* and the

doctrines of the *O.T.O.* Without doubt, he was more active in the magical sense than most of his contemporaries.

Crowley never seriously considered taking up a profession, which partly accounts for the volume of his output in prose and verse, *erotica* and dithyrambics—much of it over-written in a 'Ninetyish, jewelled-whip manner or else with Authorised Version overtones. He began to publish (at his own expense) while still at Cambridge, the year 1898 seeing the appearance of *Acelanda, The Tale of Archais, Jezebel, Songs of the Spirit, Jephthah* and *White Stains*; the flow continued until 1944, the year of *The Book of Thoth*, last major work of his lifetime, though others appeared posthumously. I have found *Liber 777* his most valuable work partly because it is the least wordy: Crowley could seldom resist inflated diction but this is presented in semi-diagrammatic form. It is by no means entirely his composition, as I have already explained.

Crowley was married twice, first in 1903 to Rose, sister of his friend and fellow-initiate, Gerald Kelly; they had two daughters, one of whom died in infancy. Rose divorced him in 1910; in 1929 he married Maria Teresa de Miramar, a Nicaraguan whom he abandoned after a year. She managed to subsist for a while in a state of near-destitution, then retired to a mental hospital where she died long afterwards. Both these neurotic women were, or became, alcoholics; Frieda Harris, who thought Crowley the most wonderful man she had ever met and after his death used to wear his huge jade ring, once told me that he felt an overwhelming sympathy for women thus afflicted. He may have, but it is more probable he was perversely attracted to them since his actions prove him unwilling to make much adjustment for their welfare. His attitude to his other Scarlet Women was not basically different: as soon as they upset his plans he shuffled them off as a 'mortal coil'. It is impossible to guess the number and identity of his illegitimate children: Leah Faesi (Hirsig) had a daughter by him who, like Rose's first baby, died when a few months old. Both these losses were traceable to a life-style unsuited to the rearing of small children; he would not or could not modify this and the children had to sink or swim. He was not the father of Leah's other child, Dionysus, nor of Mercury, Ninette Shumway's son—all inmates of his Abbey of Thelema. The girl who approached him after his libel-action in 1934 had a son by him who is

now approaching the age of forty; they were present at Crowley's death-bed, his son leaving the room a few minutes before the end. 'Old Crow' died peacefully, according to the boy's mother—there were no tears and his last words were not 'I am perplexed'.

If he was not perplexed, most of his associates were: his character was so full of contradictions as to be impossible to assess or even summarise. Judging by photographs he must have been handsome and vigorous in his youth; but seeing and hearing him in Watkins' Bookshop when he was over sixty, I found some difficulty in understanding the magnetic attraction he exercised, even then, on many women. Predictably, novelists have found him intriguing, among whom W. Somerset Maugham is said to have used him for the character of Alroy Kear in *Cakes and Ale* (1930). I cannot see much resemblance myself, unless the robust physique reflects Crowley's appearance as a young man—also perhaps a certain brashness in social approach is applicable. Maugham himself made the usual disclaimer, stating that Kear was a composite portrait based mostly upon himself. In *The Magician* (1908), however, Maugham's central figure, Oliver Haddo, is Crowley without a doubt, though his ruthlessness and supernormal powers are both exaggerated.

ROBERT WILLIAM FELKIN c. 1858–1922

Like Algernon Blackwood, he studied medicine at Edinburgh University; when partly qualified he travelled to Africa as a medical missionary but returned after a year or two and finished his studies.

He practised medicine in Edinburgh where he and his first wife, Mary, joined Brodie-Innes's *Amen-Ra* Temple. In the mid-'Nineties they moved to London, Felkin carried on his medical work and both continued their magical career in *Isis-Urania*. Mary's choice of motto, the drearily-hackneyed *Per Aspera Ad Astra*, suggests that she was one of Nature's masochists. Felkin's membership of Florence Farr's secret group, The Sphere, developed in him the type of clairvoyance, trance-mediumship and automatic writing which was to become characteristic of the Order of the *Stella Matutina* which he later developed.

After the Schism, the 'rump' of *Isis-Urania* subsisted under confused and varying leadership for a couple of years. In 1902,

with the title of The Mystic Rose, it was governed by a triad from which Percy Bullock soon retired; Felkin stepped into his place. A year later when A. E. Waite led off his disciples as the 'Holy Order of the Golden Dawn', Felkin rallied the remainder into a nucleus for the mother-lodge of the *Stella Matutina, Amoun*. This at one time met, strangely enough, in Bassett Road, W.10., though not, I think, in the house where the Garstins lived later. Felkin, Brodie-Innes and Hugh Elliott constituted its first triad; and if Felkin had not salvaged something of value he could scarcely have retained the support of so adroit a manipulator of magical current as W. B. Yeats.

Felkin's second wife, Ethel (*Quaero Lucem*), was strongly mediumistic and her occult partnership with him was close and enduring. Felkin himself was no mean clairvoyant and together with his wife and daughter—sitting as a family 'circle', it seems—he made in 1908 a contact with an entity calling himself *Ara ben Shemesh*. This was a discarnate Arab who claimed affiliation with the desert-temple visited by Father Christian Rosenkreutz on his Middle Eastern pilgrimage. Felkin, realising a magical sodality's need for contact with the inner planes, accepted *Ara ben Shemesh* as his teacher and the latter's 'Sun-Masters' as his Secret Chiefs. Yeats, not to be outdone, contacted an Arab teacher of his own, *Leo Africanus*.

Both before and after the advent of *Ara ben Shemesh*, Felkin sought to re-establish the link with the Rosicrucian Adepts in Germany who had been indicated (however vaguely) in Wynn Westcott's Cypher MSS and consequent correspondence. He and his wife undertook several journeys on the Continent with this end in view and their contacts with Rudolf Steiner there coloured henceforward the *égégore* of all *Stella Matutina* Lodges in varying degrees. A cognate quest also undertaken by them was the search for Christian Rosenkreutz's tomb described in the *Fama Fraternitatis*; but this proved a wild goose chase. A German girl I met at one of the Yeats Summer Schools in Sligo told me that students seeking a Baroque theme for a thesis still from time to time engage in this quest. Some have taken even the scanty data in the *Fama* to be a blind and have sought the tomb in the Leipzig region—not surprisingly, without success, since only those of the right grade could hope to find it.

Felkin had been made a Mason in 1907 which facilitated his rela-

tions with Continental Masonic bodies. In 1912 he and his family paid a prolonged visit to New Zealand which may have been Masonically motivated: it is certain that when he finally settled in that country it was as Inspector of the *Soc. Ros.* Colleges there. It was on this first time round that he founded the eldest *SM* daughter-lodge, the *Smaragdum Thalasses*.

On returning to Britain Felkin with tireless zeal founded three more daughter-Lodges, a side-Order and the Guild of St. Raphael before settling finally with his wife and family in New Zealand. One wonders how they managed the journey since the German U-boat activity of the 1914–18 War was then at its height and civilian travel, particularly by sea, was discouraged. Evidently the Doctor had ‘friends at Court’.

After a few years he found it impossible to govern *Amoun Temple* from a distance, as Mathers before him had discovered in the case of *Isis-Urania*, and severed his connection with it; thereafter it soon fell into disintegration. He continued to govern *Smaragdum Thalasses* until his death in the 1920’s, when his wife took over.

VIOLET MARY FIRTH (Mrs. Penry Evans, ‘Dion Fortune’) 1891–1946

An orphan of Yorkshire descent, she was brought up in a household of Christian Scientists. To earn a living she took a post in an institution—she does not particularise its nature nor that of her own duties—where the principal incapacitated her (or so she believed) by a combination of hypnotism and ill-wishing. She recounts the incident under suitable disguise in the Preface to *Psychic Self-Defence* (1930); I take it that the adept who rescued her and whom she refers to as Z was J. W. Brodie-Innes. She probably met him in the Theosophical circles she frequented.

Having studied psychology and psycho-analysis at London University, she worked as a lay-psychotherapist—that is, one without a medical degree—at a clinic.

In 1919 she was initiated into the *A.∴O.∴* Lodge, a London daughter-Lodge led by Mrs. Maiya Tranchell-Hayes, of Brodie-Innes’s *Amen Ra* in Edinburgh. Kenneth Grant identifies Vivian le Fay Morgan, the central character in Violet’s novel *The Sea Priestess* (1938) and its sequel, *Moon Magic* (1956), with Maiya—though I

assumed this Circean figure to be a narcissistic self-portrait of the author. However that may be, Violet soon became dissatisfied with Maiya and transferred her allegiance to the other *A.O.*: Lodge in London, then recently established by Moïna MacGregor Mathers. I have already recounted her brief career with Moïna and its consequences. Following the break, she also joined the *Hermes* Lodge of the *SM* and, as Regardie says in *The Eye in the Triangle*, was allowed by one of its Chiefs to found an Order of her own.

Shortly after she married Dr. Penry Evans and they collaborated with some success in various methods of psychotherapy, some of which have not gained general acceptance in the medical profession. Later the partnership grew inharmonious and separation ensued.

Dion Fortune was pre-eminently a publicist for esoteric ideas and an organiser of esoteric studies; she wrote and lectured indefatigably while carrying on her Fraternity. As a novelist she relies on the intrinsic fascination of her themes and the occult information they convey, often in an entertaining manner; she is no literary artist, her style lacking distinction and sometimes even grammar. In characterisation, her assumption of toughness when her narrator is supposed to be a man is particularly unconvincing.

All this is only to say that she did the best she could, starting from a somewhat deprived background and lacking an extended education. She had to scrounge what, had she *been* a man, would have been considered her right. While her courage and enterprise deserve salute, one has to admit that her scholarship is inadequate and her inaccuracies legion. Her earliest publication was a 'slim volume' of verse, *Violets* (1914); her latest, posthumous works such as the popular handbooks of 1962, *Aspects of Occultism* and *Applied Magic*—an example of her journalistic ability, though over-full of padding for the specialist taste. Her best-known treatise, *The Mystical Qabalah*, is a readable introduction to the subject as taught in the GD and should rank among the 'revelations' of that teaching which disregarded the oaths of secrecy under which it was given. It broke new ground when it first appeared in 1935 and several later authors are indebted to it.

'Dion Fortune' used to give public lectures in a large drawing-room furnished as a meeting-hall on an upper floor of her Fraternity's headquarters; I remember going to one in 1934 when her

husband took the chair. She was a big woman simply and conventionally dressed with faded blond hair, who might at first glance have passed for a headmistress or the matron of a nursing-home. Only her eyes, deep-blue and glittering, suggested something less easily-accepted. I forget the title of her discourse but I remember the sturdy common-sense of her approach—outwardly, at least—and her warning against the bogus Orders, the sharks and the charlatans of London's occult world. She was vigorous and well-spoken, possessed of a certain degree of hypnotic power—sometimes used, if current rumour did not lie, to extract donations from her disciples for the benefit of the Fraternity, of course.

Her last illness was brief: 'Uncle Robbie', who then occupied a bed-sitter at her headquarters, gave me some details of it years afterwards. She complained of pain in a tooth and as he was qualified in dentistry and her own dentist was on holiday he offered to examine her jaw. He saw at once that there was no hope of her recovery. Presumably, blood-poisoning set in after an extraction, though it seems strange that an antibiotic could not have been administered to pull her round: she was of robust constitution and scarcely past middle age. She consulted her own dentist as soon as he was available but within a very few days she was dead, as Robbie had foreseen.

WILLIAM THOMAS HORTON 1864-1919

He impinged upon the *Isis-Urania* circle about 1894 when, as a protégé of W. B. Yeats, he sought initiation. He took the Neophyte degree but thereafter his GD career proved abortive. Yeats tried to persuade him to continue and he may have done so, perhaps as late as the epoch when Yeats temporarily assumed control after the Schism, perhaps even in the *Stella Matutina*. It is on this assumption that he is included here as a Bend-Sinister scion.

Yeats wrote an Introduction for him to *A Book of Images* (1898); like most of his works, it consisted of verses illustrated by his own black-and-white drawings. These show a decorative facility and sometimes a genuine imaginative sweep, but they do not compare in dexterity with the master-works in this medium by Aubrey Beardsley, whom Horton knew and admired. *The Way of the Soul* (1910), dedicated to *Nefer-ari Isi-nofer* (Audrey Locke), is the same type of

book, this time with an Introduction by the Hon. Ralph Shirley. In *The Equinox* No. VI, Crowley castigates the

‘... accordeon-pleated cliffs made of Sunlight Soap, the waters made of vermicelli, suns indicated by circles drawn with a compass surrounded by rays drawn with a very unsteady hand . . .’

I prefer the drawings to the verses; the fact of Yeats's appreciation of them would be enough to prejudice Crowley against either. Aesthetic values apart, there appears on pages 143 and 191 a figure in armour with a definite look of Mathers, and on page 91 the sword of this knight recalls the design of the one in Moïna's portrait. Page 103 shows a vampire-head with a resemblance to Crowley; in the accompanying verse the poet addresses himself as ‘Son of Hermes’ and speaks of ‘the spells from which you broke’ as though some dark power had held him in thrall.

According to Yeats, Horton belonged to the Brotherhood of the New Life; was this a title disguising the GD, as Virginia Moore in *The Unicorn* seems to think? She may be right; but there was a group called the *Fellowship* of the New Life active in the 'Nineties, though by 1894 it had merged with the nascent Ethical Church and the early Fabian Society. Ralph Chubb (c. 1890–1960), another lonely self-illustrator, was in early life a member of a *Society* of the New Life and also a Fabian. In 1910 Dr. Berridge or his cousin, under the pen-name of ‘Respiro’ contributed a monograph, *Counterparts*, as Vol. XVI of *The Brotherhood of New Life. An Epitome of the Work and Teachings of Thomas Lake Harris*. Berridge was known to proselytise among his fellow *Isis-Uranians* so he may, much earlier than the date of this publication, have converted Horton to his views.

Horton had married about 1893 but the *ménage* was not harmonious; he lived successively in St. John's Wood, Hampstead and St. Pancras, not always at the same address as his wife. He may well have looked to the GD for an escape-route; in any case it was during this period that he met Audrey Locke, the love of his life and the model for many of his ‘goddess’-drawings. Yeats celebrated their romance in *All Souls' Night*:

'... He loved strange thought
 And knew that sweet extremity of pride
 That's called platonic love,
 And that to such a pitch of passion wrought
 Nothing could bring him, when his lady died,
 Anodyne for his love.'

Audrey died in 1916 and on the same day Horton wrote some verses (touching though alas, rather feeble) addressed *To My Lady*. His own longed-for death came some three years later at the home of his sister in Hove.

Horton left many writings, drawings and paintings which survived, unpublished and unexhibited, until the War of 1939-45, when some at least are reported to have perished in the London Blitz. It would be a pity if these include his *Work-Diary, 1895-1919* which contained a poem or a drawing for every day of this long period; whatever its aesthetic merit, it should prove illuminating as a Magical Record.

ARTHUR LLEWELLYN JONES (ARTHUR MACHEN)

1863-1947

He was born at Caerleon-upon-Usk, which, with Canterbury and York, made up the ancient triad of Britain's Druidic Sees. Grass-green earthworks just beyond the town still bear the name of King Arthur's Round Table: throughout his life Arthur Machen was inspired by the haunted countryside of Gwent.

His childhood was passed at Llandewi, a few miles distant where his father followed the clergyman's calling traditional in the family. Far from reacting against this background, the son never abandoned his High Anglican position. His mother's invalidism ensured that he remained an only child.

After private tuition he went in 1874 to Hereford Cathedral School but was obliged to leave at the age of seventeen. Although his father had adopted a name from his wife's family, calling himself Jones-Machen in the hope of a subsidy for Arthur's education, this was not forthcoming. A university being beyond his parents' means, Arthur tried to study for the Royal College of Surgeons' examination in London: when this proved unsuccessful, he spent the

next few years in irregular journalism, teaching and odd jobs connected with the publishing business, interspersed with periods at home. His earnings were meagre and he lived 'on green tea and black tobacco'. (He was always a heavy smoker and as soon as he could afford to, he drank something stronger than tea.) He studied many occult books, catalogued and translated for Messrs. Redway and edited an antiquarian magazine for another firm.

After his mother's death in 1885 he met A. E. Waite in the British Museum Reading Room—its atmosphere is still impregnated with the residue of GD encounters—and this led to their forty-year-long friendship. On his father's death in 1887 a legacy enabled him to drop hack-work; he also married Amelia Hogg, thirteen years his senior and with property of her own. They lived chiefly in London; the ensuing 'Nineties were Machen's peak-period, both creatively and financially. Having himself translated much from the French he must have been pleased at the translation of *The Great God Pan* into that language by an admirer, Paul-Jean Toulet, who had felt Machen's influence when writing his own novel, *Monsieur du Phaur, homme publique* (1898).

Amelia died in 1899, and Machen, as he says in *Things Near and Far* (1923), was devastated by this loss:

'And then a process suggested itself to me, as having the possibility of relief . . . I did what had to be done . . . the results that I obtained were totally different from my expectations.'

In fact he experienced:

' . . . a shaking heart, and a sense that something, I know not what, was also being shaken to its foundations.'

He admits, however, that more wonderful things can be felt by taking *Anhelonium Lewinii* (Peyote, mescaline) so he must, like Allan Bennett and Crowley, have experimented with this drug. The 'process' was evidently something different—but what? A prayer, a meditation, a *mantram*, a spell, a form of self-hypnosis? Was it perhaps an alchemical process, or some such psycho-sexual practice as indicated in the system of Austin Osman Spare? Machen gives no hint.

Was this process suggested to him in the GD, into which he was initiated in 1899, or did he join the GD as a consequence of his independent working of the process? (The two events were almost contemporaneous in his life.) It resulted in 'a peace of spirit that was quite ineffable'. Later, 'Joy threatened to become an agony that must shatter all'. He thought: 'There is wine so strong that no earthly vessels can hold it.' An unprecedented euphoria, particularly pronounced in the senses of hearing and touch overwhelmed him; the migraine-headaches to which he had always been subject vanished for ever. A glow of well-being, both physical and spiritual—such as he describes as consequent upon a re-visit of the Holy Graal to Britain in his story, *The Great Return* (1915)—enveloped him.

When after many days the interior bliss faded and ordinary consciousness re-asserted itself, he was a different person. 'The world was being presented to me at a new angle.' Even without the foregoing revelations, one could trace a transformation in him about this date—from the solitary scholar and dreamer to the garrulous extrovert and, when funds allowed, the *bon viveur*. Whether it was a change for the better is a matter of opinion.

Two years later Machen joined Sir Frank Benson's company as an actor, 'learning by doing', and in 1903 he married Dorothy Purefoy Hudleston who was also in show-business. They had a son and a daughter, and in 1908 Machen returned to full-time journalism to support his family.

Money continued to be short: over thirty years later a fund was organised to celebrate Machen's eightieth birthday. Well-known figures from Max Beerbohm to Bernard Shaw subscribed; and Machen was able to spend his last years in Old Amersham where he died soon after his wife. Three of his books, *Far-off Things*, *Things Near and Far* and *The London Adventure*, serve as his autobiography.

Photographs taken in the 1940's show a head rimmed with white hair and brows arched over Piscean eye-sockets; the big face wears an actor's self-projecting expression, which was enhanced in life by his flamboyant gestures and black cape: a dusty yellow-Bohemian, one would have said, surviving into mid-century.

Machen's published work ranges in date between 1881 (*Eleusinia*) and 1937 (*Gray's Inn Coffee House*); he also edited *The Handy*

Dickens in 1941. His writings, though steeped in Celtic atmosphere, seldom present Celtic lore directly except as folk-belief; his mythology concerns the ancient Roman pantheon felt as a suspension in a psychic atmosphere persisting from pre-Roman Britain. Kipling treated of this intermingled culture in *Puck of Pook's Hill* but managed to drain away all its typically-Celtic weirdness. Other of Machen's interests—in alchemy and witchcraft—are not specifically Celtic, nor is his obsession with forgotten languages. In some respects he is a precursor of Science-Fiction: scraps of the Xu tongue in *The White People* surely suggested the strange words used in Howard Phillips Lovecraft's Chthulul cult.

He and Lovecraft were kindred spirits, too, in an attraction towards the primordial slime—'the seminal viscosity' of Thomas Vaughan—as the basis of phenomena and the product of their deliquescence. Machen continued the line of Gothick novelists with M. R. James and Sheridan le Fanu—whose story *Carmilla* gave the impetus to *Blood and Roses*, the film-adaptation of Roger Vadim. How is it that such directors have so far missed Machen?

When I first borrowed a copy of *The House of Souls* I was too horrified by *The Three Impostors* to continue reading it: I found the word *Ishakshar* inscribed upon the Black Seal so obsessive that I had to return the book unfinished. Who drew the unsigned frontispiece and cover-design I don't know but I could not bear to look at the latter, which depicts a mutant more disquieting than anything envisaged in *Le Matin des Magiciens*. The authors, Pauwels and Bergier, adopt the theory of Evil conveyed most clearly in Machen's story, *The White People*, through a dialogue between antiquarians—a favourite Machen device. Here he equates Evil not with wrongdoing but with '... a transcendent effort to surpass the ordinary bounds', a passion to penetrate Otherness in an unlawful way. Christopher Booker has recently expressed a similar view in *The Neophiliacs* (1970) where he defines Evil as Fantasy and speaks of:

'... all the temptations to violation of order which comprise the dream-fantasy level of the mind'.

Good is to him almost equivalent to good order, a maintenance of the known and proved, however limited. Pauwels and Bergier too are

suspicious of the utterly unbound; for them the chief evil of Nazism lay in its magical world-view, its anti-Cartesian and anti-humanist philosophy.

Being a Surrealist I look on fantasy as the liberator, the opener of the way to a super-reality; and where would the bulk of Machen's work be, *without* fantasy? (Come to that, where would *The Dawn of Magic* be?) Machen's theory saws through the branch between himself and the tree-trunk. In his monograph on Aubrey Beardsley (1966 edn.), Arthur Symons reverses this conception of evil:

'For evil itself, carried to the point of a perverse ecstasy, becomes a kind of good, by means of that energy which, otherwise directed, is virtue . . . The devil is nearer to God by the whole height from which he fell, than the average man who has not recognised his own need to rejoice or to repent . . . And so we find evil justified of itself, and an art consecrated to the revelation of evil equally justified . . .'

Having overcome my former squeamishness and bought a copy of *The House of Souls*, I was rewarded with an interesting sidelight, for the fly-leaf was inscribed:

'Aleister Crowley

This book is the property of
G. H. Fra Perdurabo
Abbot of Dam-Car'

'The wickedest man in the world' had marked several passages in *The White People*, mostly treating of the nature of evil, the spells passed on to the girl-diarist by her nurse or evoked by her own intuition, and the strange tongues which enshrine them. On the final end-paper are the figures 2 3 4 and the Hebrew letter *Gimel* combined as a sigil with the letter *Resh* (reversed) and a small reversed *Iod* between them. Read as a formula of the story's theme, it would indicate: 'Moon conjoined with Sun through the secret seed in Virgo' or, in equivalent Taro-terms 'The High Priestess and the Sun with the Hermit as paranympheus.' Either sums up the occult

intent of the story. In another of Machen's stories, *The Ceremony*, which uses part of the same theme-material as *The White People*, the nature of the woodland rite becomes more explicit.

Machen's capacity for projecting his fantasies forward and actualising them into exterior life is shown to most vivid effect in *The Bowmen*. At the beginning of the 1914-18 War when he was a reporter on *The Evening News*, his editor demanded a morale-boosting contribution to off-set the discouraging reports from the Front. Just before the retreat from Mons, Machen dashed off a short story about St. George hovering with attendant angels above the battlefield to hearten the British troops, and his paper published it the day after, September 29, 1914. Immediately scores of soldiers wrote in saying they had seen the vision in the sky and taken it as a good omen. One of the 'glossies' came up with a double-spread drawing, *The Angels of Mons*, depicting a cross of light in the zenith flanked by huge winged warriors, as described by our brave fellows. In vain Machen protested that he wrote the tale as fiction: somehow it had penetrated to the *égrégoire* of Britain and nothing could dislodge it. Before this, at the turn of the century as he says in *Things Near and Far*, people from *The Three Impostors* like 'Miss Lally' and 'The Young Man with Spectacles' suddenly appeared in his daily life, talked and acted as his fictional characters would and as suddenly resumed their mundane existence apart from him.

In Chapter X he writes of 'a dark young man, of quiet and retiring aspect, who wore glasses—he and I had met at a place where we had to be blindfolded before we could see the light'—a reference to the Neophyte ceremony, thus suggesting that The Young Man in Spectacles' was a member of the GD. He calls the fraternity the Order of the Twilight Star, i.e., of the *Stella Matutina*. Later in the same chapter he indicates the opening of the ritual most vividly from the Candidate's point of view and admits: 'it did me a lot of good'. Then he proceeds to play down the sodality and all it stood for, with side-glances at the Horos scandal and a 'black magician', probably a reference to Crowley. Though he brings forward several of the arguments recently levelled by Ellic Howe in favour of Westcott's fraudulence, he continued in Waite's version of the Order for some time—reassured, perhaps, by the purging-away of its 'paganism'.

In a more generalised way many of his earlier stories seem to by-pass chronology. He did not join *Isis-Urania* until 1899—this was after first wife's death and probably on Waite's insistence—yet most of his seemingly-GD-oriented fiction dates from the previous ten years. Did he attain the knowledge that informs it by an imaginative leap-forward in time? He told Wynn Westcott that when he wrote such tales he had no idea they might have a foundation in fact; Westcott assured him in reply:

' . . . by thought and meditation rather than through reading you have attained a certain degree of initiation independently of orders or organisations.'

(Unless he had frequented some other occult group, as I suggest in a previous chapter. In *Far-off Things* he says that he had belonged to more than one secret society.) He took the magical name of *Avallaunius*—from Avallon as Celtic afterworld—for *Isis-Urania*; when Waite seceded, Machen went with him, changing his motto to *Filius Aquarii*: in what sense was he a 'son of Aquarius'?

EDITH NESBIT (Mrs. Hubert Bland, Mrs. Thomas T. Tucker)
1858–1924

She was the youngest of several brothers and sisters, being born in the London suburb of Kennington where her father conducted an agricultural college. He died when she was four years old; her mother sent her to several schools where she was most unhappy, then took the family abroad. Edith was educated mainly in France and Germany, and grew into a talented and handsome woman.

She was always interested in the occult; if she was also restless and moody it was not surprising after her marriage in 1880 to Hubert Bland: he would have produced such symptoms in the most placid of wives. On the strength of their union he resigned his job in a Bank and became, with prodding from Edith, a journalist. Basically a wind-bag and a drone, he relied upon Edith to support him, which with literary hack-work, recitals and the design of greeting-cards, she did. She was successful enough ultimately to buy Well Hall, a moated manor-house at Eltham, which long provided a home for herself, her husband, their children and several

hangers-on. The site of the building (now demolished) is marked by a garden-seat in Well Hall Pleasaunce, where last year (1974) an exhibition in the Tudor Barn commemorated her work. Hers was a Bohemian household in which Hubert's affairs went, if not unremarked, at least uncensured. He was one of the founders of the Fabian Society, of which he and Edith remained members all their lives. Edith adopted a son and a daughter of his by her companion-help, Alice Hoadson, Hubert having threatened to leave unless she did so. By a species of pious double-think, he had probably persuaded himself that he owed nothing to either woman since, from an ecclesiastical viewpoint, he was not married to one more than the other.

To-day it is difficult to understand the fascination which this appalling man, with his moustache and his monocle, exercised on many women besides his admiring wife. Wife? He was a Roman Catholic, one who neglected or cultivated his faith as seemed convenient: he had married Edith in a register-office when she was glad to have marriage-lines of any sort, being several months pregnant by him. Though later she unobtrusively converted herself to his Church, there was no regularisation of their marriage according to its rites, so he could not have considered himself married to her in any full sense. Years afterwards she discovered he was still 'engaged' to a woman with a child by him to whom he had not explained that he was no longer legally free.

According to James Webb (*The Flight from Reason*, 1971) among others, Edith joined the *Stella Matutina*; he gives no details and I have not yet traced which of its Lodges she belonged to, but presumably the date of her membership came after the death of her younger son. Doris Langley Moore's biography makes no mention of the *SM* though she speaks of the Fellowship of the New Life out of which the Fabians developed. The *SM* may have been one of Edith's passing enthusiasms: her name as a devotee is linked with that of a fellow-Fabian, Herbert Burrows. One would have thought she might prefer Waite to Felkin; but James Webb is usually factual. When she marked the doors of a haunted house with exorcising 'talismans', had she learned the technique through the Felkins?

Hubert dropped dead in 1914 and three years later Edith married Thomas T. Tucker, a marine engineer and another Fabian. He was

a 'man of the people' without means of his own, but where Hubert had been vain and self-seeking, he was stolid and helpful. She died at Dymchurch after a long illness.

Her works include verse, novels for adults and a collection of horror-stories, *Fear* (1910); but she is best known for her children's books, especially those dealing with the Bastable family. Their spontaneity, authentic characterisation and easy humour set them in a class apart and they have become classics in their *genre*. With H. R. Millar's illustrations they make a vivid period-piece which has enlivened many a childhood. Edith drew her material both from the family in which she grew up and from her own children, but the tales are not entirely down-to-earth; they often have more than a streak of fantasy, like those about *The Psammead*. The fact that she dedicated *The Story of the Amulet* (1906) to Dr. Wallis Budge suggests that it may have been his Temple to which she belonged. These works extend in succession from *The Story of the Treasure-Seekers* of 1890 to *Five of Us—and Madeline* of 1925 and still command a steady sale.

EVELYN UNDERHILL (Mrs. Hubert Stuart Moore) 1875–1941

An only (and lonely) child, she was brought up as an Anglican but without devotional intensity. Her father was a successful barrister and she was educated privately and at King's College for Women, London, of which she was to be made a Fellow in 1927.

For many years she wrote love-letters to a childhood companion, Hubert Moore, a barrister like her father and later a F.S.A. In 1906 she became engaged to him but the same year, after staying at a convent, she 'was "converted" quite suddenly, once and for all' by a vision which, while not specifically Christian in content, none the less convinced her that the true faith was to be found in the Church of Rome. Hubert persuaded her to wait for several months before 'going over', at the same time making it clear that if she did so their engagement would be over, too. Evelyn found herself in the proverbial cleft stick. However, the Modernist controversy occurred at the critical moment, with the result that she spent years without definite religious allegiance, though with a bias towards the Franciscan type of spirituality and well within the Roman ambience. One

has the impression of a pact with Hubert (whom she married in 1907) which allowed her to go to any lengths in this direction if she stopped short of conversion. Much of her devout agonising—and any psychogenic element in her indifferent health—can be traced to this conflict in her deepest interests.

In 1911 she met Baron Von Hugel who profoundly modified her metaphysical thought and feeling, though she did not put herself under his spiritual direction until 1921. Still she did not enter his Church but returned to the Anglican fold. In the same year she became Upton Lecturer on the Philosophy of Religion at Manchester College, Oxford, and in 1939 was awarded an honorary Doctorate of Divinity by Aberdeen University. Sheltered by a comfortable house in Campden Hill Square, her spare time was spent in literary conversation, gardening, walking, sailing, studying the Liturgy and talking to cats. She lectured and broadcast on religious subjects in her unappealing voice, took Retreats and even ventured on social work—which could not have been congenial to one inclined to a cultured quietism. Her later years were plagued by bouts of asthma—the esoteric disease *par excellence*; Hubert outlived her by some years.

She had begun her literary career with verse and novels but soon turned her attention to weightier matters—her reputation was made by *Mysticism* (1911). Her verse figured in Benn's Augustan Books of Poetry and her published works stretch from a novel, *Grey World*, in 1904 to the letters collected as *The Fruits of the Spirit* in 1942.

Margaret Cropper's recent biography omits a fact which Charles Williams, in his Introduction to *The Letters of Evelyn Underhill* (1943), let out; Evelyn joined Waite's dissident Golden Dawn in 1904 and remained in it for several years—presumably until her vision, which may have been sparked-off by GD techniques. Like Williams, Machen and Waite himself, she might have called herself 'a peripheral Catholic' had the phrase been current in the earlier years of the century. Her novel, *The Column of Dust* (1909), bears the dedication:

'To Arthur and Purefoy Machen
Friendship's offering'

Worthy, safe and dull as she seems, it is easy to dismiss her as the beige of the Golden Dawn spectrum. However, having absorbed the Order's unobtrusive yet persistent encouragement to feminism (inspired originally by Mathers), she broke into what is still an almost-exclusively masculine preserve—theology. That she was able to do so in her day without raising the devil of resentful prejudice and jealousy proves that she could manipulate her charm most cannily—perhaps even uncannily?

For charm she possessed, according to the testimony of her friends, though not good looks in any accepted sense: from a photograph dated 1933 an asymmetrical face looks out with blunt weather-beaten features. Only the almost-insolent penetration of the eyes distinguishes it from that of any well-established professional woman, and belies the cosiness of her approach as a spiritual counsellor.

She is a portent marking how far and in what unexpected directions the GD influence can extend.

ARTHUR EDWARD WAITE 1857–1942

Born in the U.S.A., his father was an American citizen who died when he was very young. His mother, née Emma Lovell, was English and when widowed returned to this country. A convert to the Roman Catholic Church, she brought up her son and daughter as members of it. They were not well-off and Waite was educated first at small private schools in North London and then, from the age of thirteen, at St. Charles's College. When he left school to become a clerk he wrote verse in his spare time; the death of his sister soon afterwards attracted him into psychical research. At twenty-one he began to read regularly in the Library of the British Museum, studying many branches of esotericism.

When almost thirty he married Ada Lakeman ('Lucasta') and they had one daughter; some time after 'Lucasta's' death in 1924 he married Mary Broadbent Schofield (*Una Salus*). He spent all his life in or near London, being connected with various publishing houses. He edited a small magazine, *The Unknown World*, but became more and more engrossed in his particular kind of authorship and the research it entailed.

He met MaGregor Mathers at the British Museum (who did not?)

but never liked him. However, he and 'Lucasta' were initiated into *Isis-Urania* at the Mathers's house near the Horniman Museum soon after the marriage of MacGregor and Moïna. 'Lucasta' was never enthusiastic and Waite did not attain to the Second Order—Ellic Howe suggests that his disenchantment may have been due to this failure. In Waite's account—*Shadows of Life and Thought* (1938)—Dr. Berridge urged him to resign; but a year or two later he was persuaded to return by his friend Robert Palmer Thomas.

Waite had always been biased in favour of 'the path of the Mystic' as distinct from that of the Occultist, so he did not see eye to eye with Mathers and never felt at home in the original GD ambience. After the Schism, *Isis-Urania* was split into the still-loyal *Isis-Temple* under Dr. Berridge, and the dissident *Stella Matutina* from which evolved a misty Golden Dawn under Waite himself. About this time Waite was made a Mason—a canny step on his part, since certain personages at Grand Lodge had previously resented his researches.

I have been told by a woman who was a member of his 'Holy Order of the Golden Dawn' for a short period about 1910 that he then lived in Penywern Road, Earl's Court, with his secretary-housekeeper whose motto was, appropriately, *Vigilate*. (She was Mrs. Rand, ex-*Isis-Urania* and recognisable by her Order-name.) She looked after him hand, foot and finger; they used to come to lunch about every three weeks with my informant's parents, who lived in Kensington and were both devoted members. Waite was vague in manner; he would say, 'Do I like mustard, *Vigilate*?' and she would have to tell him. (Presumably their relationship filled some interval of domestic disharmony since his first wife was still living.)

The Order used to foregather in the studio of Mr. H. Collison at 27, Clareville Grove—where, strangely enough, the Quest Society (and Moïna's A.:O.: Lodge) were to meet years later. When Rudolf Steiner came to London in 1912, my informant's parents, Collison and about five others left Waite for Anthroposophy in the belief that it had superseded the GD tradition; though some of them later fetched up in Felkin's *Merlin* Lodge.

Waite's most lasting impact on the GD has proved to be the Taro-pack produced under his direction by an artistic devotee, Pamela Coleman Smith, who drew in the style of Walter Crane: by

now it has acquired the period charm of *art-nouveau*, though its design follows GD instructions as to design with imperfect fidelity.

His autobiographical *Shadows of Life and Thought* (1938) is not factually reliable, as might be guessed. His publications range in date between *The Mysteries of Magic* (1885) and *The Life of Louis-Claude de Saint-Martin* (1939). He poured forth an undending stream of books on transcendental subjects, edited the work of others (on similar themes) and persisted with his own verse. This last seems to me all but worthless—the inelegant adjective ‘mushy’ comes to mind. In almost every issue of *The Equinox*, Crowley parodied his ponderous and contorted prose without mercy—as in *Dead Weight*, a mock-obituary. It is difficult for me to assess Waite’s scholarship fairly, since his style is so verbose and his contest so evasive that I find it all but impossible to read him. (His titles are always alluring—and usually the best part.) I recognise, however, that the time may be approaching when his leisurely *longueurs* will seem a welcome relief from speed, and even his pedantic archness may charm.

I remember him lecturing on one occasion to the Quest Society; he was wearing a frock-coat, a high starched collar, and a pale blue tie held with a ring; above these were the off-white of his hair and smooth oval face. I don’t recall the title of his discourse but its manner of delivery was so disconnected that its theme might have been *The Hidden Church of the Holy Graal, Devil Worship in France* or almost anything else. This was about 1929 and there was current gossip that he had already taken to the bottle.

CHARLES WALTER STANSBY WILLIAMS 1886–1945

Though his father was of Welsh descent—a spare-time poet who earned a living by a position in a small business—Charles was born in London and remained essentially a Londoner all his life. Educated at St. Alban’s School and London University, he left the latter owing to lack of funds before he could take a degree.

Instead, he had to take a job in a small publishing firm and he spent his evenings in study at the Working Men’s College. He still lived with his parents at St. Alban’s—according to some occultists, the eastern power-centre of Britain which balances Glastonbury in the west. In 1917 after a long engagement he married Florence Conway and they went to live in London; they had one son. Charles

had become an editor and reader at the O.U.P.'s London office, and in 1939 he followed the firm to Oxford where he settled for the rest of his life, being awarded an honorary M.A. by the University. Florence soon returned to London and thereafter they were together only for visits, though he often returned home for the week-ends. When he lectured on English Literature, at the City Literary Institute for instance, his undistinguished appearance would become transformed as he began to speak—the Welsh *hmyl* taking over?—and he would hold the audience enthralled, forgetful of his thick glasses and long upper lip.

With C. S. Lewis and J. R. R. Tolkien he was one of 'the Inklings', a select group who used to meet informally in Lewis's rooms at Magdalen for literary and philosophical discussion. Some years previously he had joined Waite's fraternity; like his fellow-initiate and fellow-Celt, Arthur Machen, he continued to be deeply religious in the Anglo-Catholic mode in which he had been raised. Like him too, he was fascinated by the legends of the Arthurian Cycle with their intimations of Graal-magic—as was Waite himself. To him Williams owed the opening of a mysterious door which membership of a sodality can sometimes give. Alice Mary Hadfield, in *An Introduction to Charles Williams* (1959), says that his wife doubted whether he were ever a member; but surely even Waite had not become so lax as to admit non-initiates! Wives don't know everything; Lady Kelly told me that she had never heard of the GD nor of Sir Gerald's association with it. It is a policy frequent with occult students to keep their magical life separate from family associations.

Whether or not Tolkien and Lewis were at any time adherents of Waite, they owed something to Williams for their themes in fiction. *Lord of the Rings* has a tinge of the GD, though this may be filtered through E. R. Eddison rather than Williams, since passages near the beginning of *The Worm Ouroboros* (1922) are so pervaded by the GD atmosphere as to make one speculate on its author's esoteric background. *That Hideous Strength* the last of Lewis's science-fiction trilogy, shows a familiarity with cognate ideas: there is an enigmatic Company—'We can't tell her much until she has joined'—centred on the Manor, St. Anne's Hill (one more version of the 'boarding-house or brothel' of my earlier chapter?) Its Director, Mr. Fisher-King, is mouthpiece and agent for the

Masters, here identified as the *eldils* of Outer Space; he is in a more localised sense Pendragon of Britain's subtle counterpart, Logres, in direct succession from King Arthur.

Both Tolkien and Lewis claim to be combating Satanic forces but the *ethos* they propose instead is scarcely acceptable. To ignore for the moment their considerable literary merits, and concentrate on their metaphysical implications, I see them as worse than merely dissident for their talents distort the world-view of the genuine GD while retaining some of its trappings. Both of them loathe and despise women; this bias emerges indirectly from Tolkien through the fewness and insipidity of his women characters, but blatantly in Lewis's sado-masochistic doctrines, which Mr. Fisher-King implants in his disciples in lieu of occult teaching and by the misuse of his personal magnetism. If these are 'the Goodies', give me Satan!

Charles Williams's novels, however, breathe in a clearer air and exhale a more mature viewpoint. If he agreed with some of the notions espoused by his two friends, at least he expressed them with greater tact and taste. Between 1931 (*War in Heaven*) and 1945 (*All Hallows Eve*) he published a number of novels which brought him not only a *succès d'estime* but a fair monetary reward. Each deals with some occult aim or method, for instance *War in Heaven* with the Graal, *Many Dimensions* (1931) with the Philosophers' Stone and *The Greater Trumps* (1932) with the Taro. No one who had not explored the region which Theosophists call the lower astral plane could have described, as he did in *Descent into Hell* (1937), the Purgatory of a suicide: it is one of the most horrifying accounts anywhere, the Tibetan *Bardo Thödol* not excepted, of an after-death state, and there is a succuba and a doppelgänger for good measure. The name of the eerie churchyard-haunter, Lily Sammile, is taken from that of the Younger Lilith, wife of Samael, who rules the Qabalistic hell nearest to earthly consciousness.

Evelyn Underhill's *The Column of Dust* provided a blueprint for Williams as a romancer. According to Antony Borrow who contributed a perceptive study, *The Affirmation of Images*, to Peter Russell's magazine *Nine* in 1952, Williams evolved in the novels his own particular doctrine of Images. These, taken collectively, seem all but equivalent to the deliverances of *Maya* in Vendantic philosophy, since almost anything can be regarded as an Image in his

sense. There are two basic Ways of this regarding, that of Rejection and that of Affirmation. Rejection—I quote from a recent letter of Antony's—

‘ . . . could be anything from a mild asceticism (don't take sugar) to complete deprivation and Affirmation anything from enjoying a snack to union with god. Then each Way has its perversions. So you have four sub-ways, and virtually every character in his novels can be classed as under one of these.’

This sounds like a sophisticated version of Ben Jonson's theory of character as stemming from the Temperaments, which in turn depend on the Four Humours, but it also owes much to the quanterary symbolism of the GD.

Williams's profound interest in Arthurian lore inspired his series of poems, *Taliessin through Logres* (1938) wherein, taking on some of Merlin's attributes with those of the Welsh bard, he projects his own magical being. He wrote much other poetry, criticism and *belles lettres* which called forth a fellow-feeling in T. S. Eliot and W. H. Auden. The narrative poetry of *The Region of the Summer Stars* (1944), though sometimes strained and stilted in diction, has passages suffused with Rosicrucian colour, like this from *The Queen's Servant*:

‘Visibly forming, there fell on the heaped roses
tangles and curds of golden wool; the air
was moted gold in the rose-tinctured chamber.’

In the 1930's Williams sensed a reflection of Taliessin's Company taking shape around him. The Companions of Charles Williams was an informal sodality linking together not so much those who admired his literary skills as those who understood what he meant by ‘coinherence’, ‘exchange’ and ‘substitution’. By these words he tried to convey in quasi-scientific terms the Christian doctrines of the Trinity, the Incarnation and the Atonement. Though based on acceptance of these, the resulting praxis seems to reduce to E. M. Forster's, ‘Only connect!’ which was not specifically Christian at all.

You became a member of the Order of Coinherence by feeling that

you were one: you coinhered without pledge, initiation, grade-system or organisation of any kind. But there were four prescribed Feast-Days when, if you didn't exactly feast, you recollected your coinherence and that of all other members, living or dead, as if with a faint echo of the GD Corpus Christi ceremony. These days were the Annunciation (Mar. 25), Trinity Sunday, the Transfiguration (Aug. 16) and All Saints' Day (Nov. 1); it is significant that the two latter almost coincide with two of the four Great Days of the (pagan) Celtic calendar—*Lughnasad* (Aug. 2) and *Samhain* (Oct. 31). The two others are only slightly displaced in date from two of the Celtic Cross-Quarter-Days, the Annunciation from the Spring Equinox and Trinity Sunday from the Summer Solstice. Williams never wanted to pontificate but he did act as a kind of free-lance father-confessor to his coinherents; and he could not have been displeased when they adopted a formula of leave-taking from the diction of Logres: 'Under the Protection!'

Neither as a poet nor playwright has Williams yet received his due, but at some date in the early 1950's on the anniversary of his death, a memorial Mass was celebrated in an off-beat Anglican church—probably the crypt of St. Anne's, Soho which, after the destruction by bombing of the main building, he used to frequent on his visits to London. My informant described this ceremony as a 'grey Mass' but she was a silly girl unlikely to know what a Mass was—black, white or khaki. However, something amounting to a cult of Williams had sprung up among his admirers, who were beginning to treat him as a saint and beg for his intercession. Others, more critical, were inclined to gossip bitchily about his domestic problems: it was said that when he begun to Affirm the Image of a girl he was deeply hurt that his wife could not manage to affirm with him.

Like those of Rose Macaulay and Dorothy Sayers later, Charles Williams's association with St. Anne's is commemorated by a tablet.

I have assigned certain initiates to this chapter, entitled as it is *Bend-Sinister Issue*, because the major part of their magical career, even though begun in a regular Temple—*Isis-Urania* or another—was carried on in dissidence. Four of them actually founded

dissident Orders: A. E. Waite (the Holy Order of the Golden Dawn, later reconstituted as the Fellowship of the True Rosy Cross); Dr. Robert W. Felkin (the Order of the *Stella Matutina*); Aleister Crowley (the *Argentum Astrum* and the British Branch of the *Ordo Templi Orientis*); and Violet M. Firth (the Fraternity, later Society, of the Inner Light). Such Orders in their turn gave rise to a number of offshoots, groups, sodalities, associations for which see the Tables in the previous chapter. Many of them claim GD descent and some are active on the occult scene even to-day:

Excluding for the moment the many groups derived directly from Hindouism or Buddhism, this scene is indeed largely composed of them, its other chief ingredients being:

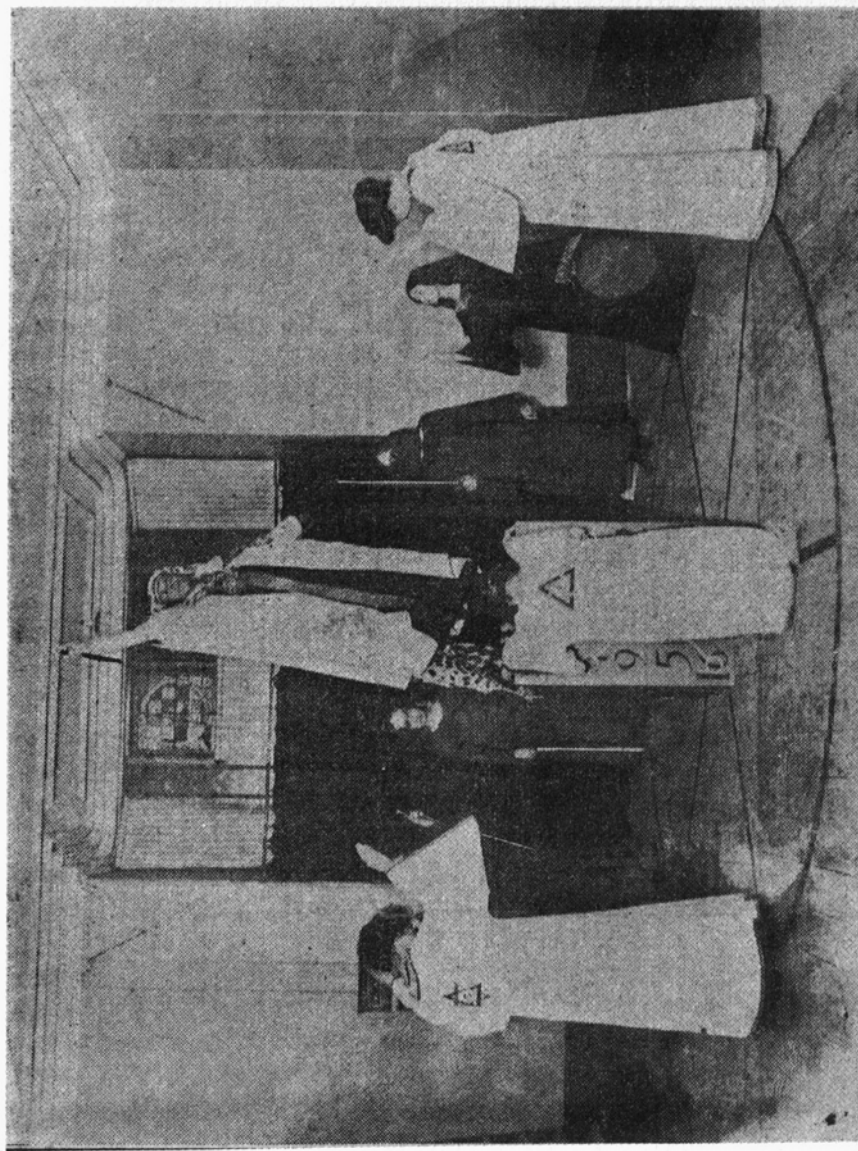
1. *Theosophy* and its direct derivatives (Anthroposophy, the Arcane School) whose relationship with the GD has been traced in Chapter XI.
2. *Freemasonry* and its side-Orders (the most reputable of present-day sodalities using the Rosicrucian tag being the Masonic *S.R.I.A.*). Again the GD connection has been traced, as above.
3. *Sufism*, of which there exists several 'schools'; I class here the teachings of Gourdjef and his dependants (Ouspensky, Maurice Nicol); also Pak Subuh. Sufism does not, as far as I can see, impinge in a significant way on GD history—unless (tenuously) through the Druid Orders.

I have excluded W. B. Yeats from the Dissidents though he qualifies as one on several counts—notably, through the length of his adherence to a dissident Order compared with that of his allegiance to a regular one. In spite of all, he seems to me so indelibly stamped with the GD sigil that I have placed him where he began, under Mathers's aegis in *Isis-Urania*.

Figures of a different magical import, Machen and Blackwood, also set out from the mother-temple but at a date when Mathers's influence was waning (in the case of Machen) and openly defied (in the case of Blackwood). In this sense their dissidence was involuntary; Charles Williams and Evelyn Underhill were even less responsible, being 'born' dissident.

If oaths had been kept and growth allowed to proceed in an

organic fashion, a powerful network—the more effective for being hidden—might by now have permeated the whole of Europe and the Americas to the benefit of this tattered, battered and deeply scarred planet.



Crowley with members of the A. A performing his *Rites of Eleusis* at Caxton Hall, 1910 (from *The Liverpool Courier*, Oct. 28th, 1910).

PART IV

LEGACY

Vor
 from
 Oester
 Quante and spies.

Inscription by Crowley on the flyleaf of
The Book of the Law, 1938.

Aleister Crowley

 This book is the property of
 E.H. Tra Perdurabo
 $7^{\circ} = 4^{\circ}$
 Abbot of Dan-Car

Inscription by Crowley on the flyleaf of *The House of Souls* by Arthur Machen, 1906
 (first edition, illustrated).

CHAPTER EIGHTEEN

Magia

If malign fate decreed that Mathers's magical legacy did not penetrate the community in an ideally discreet fashion, it is still little short of stupendous. The more advanced elements in it are even yet awaiting adequate study and practice. Were his contribution to be fully explored, developments would doubtless take place but these need not be the heresies of dissidence. Perhaps his most striking work lies in his marshalling of Dr. Dee's diverse material into a system, in the revival of Alchemy and (as I am inclined to believe) in some equivalent of Tantrik teaching: I therefore devote a separate chapter to each of these themes.

There remains his considerable achievement in Ceremonial Magic, in the Hermetic Qabalah, in Skrying and its allied Projection of the subtle body and in various techniques of Divination. These latter include initiated Taro and Astrology, Geomancy, Enochian Chess and the methods which he calls 'the Tripod' and 'The Ring-and-the-Disk'. Mathers was above all (and above any of his contemporaries) a creative occultist, working upon remnants of esoteric tradition to weld them into a unified and revitalised *corpus* without distorting their essentials.

One of his greatest feats in the sphere of Ceremonial Magic is his actualisation of Christian Rosenkreutz's tomb, first described in the *Fama Fraternitatis* of 1614. Built as a solid structure and used as an item of temple-furniture for special techniques, it became an invaluable adjunct to ritual. How much did Mathers owe the *Soc. Ros.* for the idea of this Vault? Since it has a Second Order, the *S.R.I.A.* Adeptus Junior degree being in some respects equivalent to the GD Adeptus Minor, it may well use something of the kind, even if it were more in the nature of a Masonic 'Chamber of Reflexion'. In any case its ceremonies are, from what I can gather, extremely

simple compared with those of the GD. Apart from this no other fraternity has, so far as I know, employed a comparable device unless it were certain Sufi Orders—the Naqshabandi, for instance. Their Sarmoun Brotherhood is reported to have built a 'box' which could open and transform itself on pivots to show a succession of scenic designs of symbolic import.

Since the working of the Adeptus Minor ritual, which gives entrance to the *Ordo Rosae Rubae et Aureae Crucis*, requires this Vault of the Adepts, no Second Order could function without one; it follows that every GD temple worthy of the name must have constructed its own. It is fascinating to speculate how many of these massive and elaborately-painted structures—each consisting of seven large panels on hinges with heptagonal floor and ceiling—may still survive. Some effort would be required to destroy any of them so one may hope that a few linger in attics, cupboards or outhouses, or perhaps in the store-rooms of museums.

The following Temples each possessed a Vault and I add a note of suggestion as to its present whereabouts (or its fate):

ISIS-URANIA: This Temple constructed the first of the GD Vaults and installed it at their premises in Thavies Inn, W.C.1. Designed and painted by Mathers and Moïna, it was later transferred to Clipstone Street, W.1, and afterwards to Blythe Road, W.6. After the Schism, it continued in use by the early *Stella Matutina* until Waite's secession in 1903 when he took it over (how was he allowed to?) for his HOGD. If he retained it in his subsequent Fellowship of the Rosy Cross, it is possible that it may still exist in London.

AHATHOOR: This Vault was likewise designed and painted by the Mathers's or at least under their direct supervision. When Moïna returned to London after her husband's death she did not close the Temple, so presumably its vault would have been in occasional use until the late 1930's. If it survived the war years, it may be still hidden away somewhere in France.

AMEN-RA: This Temple built its own Vault from Mathers's design; Juliette de Steiger, an artist of sorts, did most of the painting. It may be still in Edinburgh.

A.:O.: (1): This was Berridge's *Isis*-Temple at Portland Road, W.11; there is no definite information as to the fate of its Vault.

A.:O.: (2): Possibly this Temple took over Berridge's Vault but whatever Vault it used must have been disposed of on the death of Maiya Tranchell Hayes (Mrs. Curtis Webb) in 1937. It may reappear in a fashion as strange as that of her personal regalia.

A.:O.: (3): This Temple possessed a Vault which was kept with other appurtenances in an outhouse at Elm Park Road, S.W.10. Supposing Moïna did not bring it from Paris, it must have been one designed and painted anew under her direction, and it was in use until 1939. At the outbreak of war, it was transferred to Sacombe Park, Hertfordshire, and consumed in a bonfire with lesser temple-furniture. Other Vaults may similarly have perished at the dispersal of their Temples around that date: owing to the scattering of members and general disruption of civilian life, people would not know what else to do with such bulky lumber under conditions of wartime stress. More especially is this true for the London area.

'EGYPTIAN TEMPLE': If Wallis Budge's set-up had a Second Order, its Vault may well be stored somewhere in the British Museum.

Several *Stella Matutina* Lodges had a Vault on the orthodox model; I have no reason to think the design was modified, but also no information as to the members who carried it out.

AMOUN: Their Vault at Bassett Road, W.10, was later transferred to Redcliffe Gardens, S.W.10. On dissolution, the Vault may have passed to a daughter-lodge: *The Secret College in London* (and so again, possibly, to the *Soc. Ros.*) or to *Merlin*.

SMARAGDUM THALASSES: This Vault was in use until the middle 1960's and probably still exists in New Zealand.

HERMES: This one was stored at Berkeley Square, Bristol, after the Lodge fell into dormancy. It was not in use later than the 1950's and was reputedly destroyed in 1964.

HERMANOUBIS: This Lodge is said to possess a Vault at Bristol but nothing can be said of it while the Temple's claim to continued existence remains unproved.

NUADA: A Vault was housed (though not used since the 1930's) at Narbonne Road, S.E., until some twenty years later at least.

CUBIC STONE: A record of a working published in *The Monolith* mentions a 'Vault of the Adepts', so presumably these Brethren constructed something of the kind. Unless their higher-grade rituals were worked on the astral level only?

Some of the various Temples chartered in the U.S.A., whether regular or not, must have achieved Vaults of their own. Altogether some dozen Vaults must have been put together at different times and places—with varying degrees of expertise but always with some degree of impressiveness. They served as inspiring oratories where single adepts or small groups could retire for magical or mystical experiment. I have reported the holocaust of one Vault and the probable destruction of two more, but I would guess that five or six may persist in some kind of cold storage. There is a rumour of one in this state of suspended animation located in Yorkshire, though Bradford's HORUS Temple did not have its own—unless it assembled one after its absorption into the Order of Light?

The designs elaborated by the Mathers's for the seven walls, the ceiling and the floor are more detailed than the description—in places ambiguous—to be found in the *Fama Fraternitatis*: they also differ from it in certain respects, changes being made by Mathers with practical considerations in mind. It was he who ordained the colouring, none of which is mentioned in the *Fama*; this requires some technical skill in application since a 'glaze' of the appropriate planetary hue must be applied to each panel once the basic painting (of forty squares, each charged with its sigil in contrasting colour) is dry. Moïna would have been competent to carry this out; and of the two or three Vaults on which she is known to have worked it may be hoped that two (somewhere!) remain.

The presence of the Vault earthed Mathers's Ceremonial Magic with a three-dimensional adjunct: in the same way he extended the study and practice of that aspect of the Qabalah which is explained in his note, *The Tree of Life as projected in a Solid Sphere*. As a cosmograph, the Tree (*Otz Chiim*) thus becomes an instrument of greater lucidity and profundity. Wynn Westcott must have collabor-

ated with him in this as his Order-initials, S.A., sign the illustrating diagrams.

While Mathers's Qabalistic studies owed much to Wynn Westcott and Dr. Woodman, his early mentors, there is no doubt that he finally surpassed them—as they foresaw he would, when they first commissioned his researches. Under their guidance, he thus served an apprenticeship to the Qabalah in the traditional Hebrew sense, mainly through Woodman, as well as expanding this into what Westcott called the 'Christian Qabalah'. I prefer the term Hermetic Qabalah since the atmosphere of the system is not specifically Christian (not Christian at all in any orthodox sense) though some students of Christian background—Pico Della Mirandola in the Fifteenth Century is one instance—have, since mediaeval times, made their contribution to it. More recently it was Eliphas Lévi (1810–1875) who incorporated non-Hebraic material like the Taro into the Tree of Life diagram. The most striking monument to this line of thought is *Liber 777* (1909), the material for which was culled chiefly from *The Book of Correspondences* circulated (with Mathers's usual lack of caution) among members of the Order. Here the diagram of Sephiroth and Netibuth forms a kind of card-index—or 'flow-path', to adopt the jargon of cybernetics—for the collection, tabulation and storage of information regarding any transcendental system. Still capable of expansion, the system outlined in *Liber 777* is, even as it stands, an indispensable Prolegomena to the study of Western occultism. Crowley's Introduction acknowledges the *R.R. et A.C.* as among his sources. Of the 182 columns of the Table, only 10 are not certainly drawn from the parchment Book, namely, columns 22–4, 36, 47, 52, and 125–8, being mainly those few which contain such specialised data concerning Islam as might be beyond the scope of Westcott's Theosophy or beyond the interests of Mathers. Dion Fortune in *The Mystical Qabalah* refers to *Liber 777* as 'the Mathers-Crowley system': more accurate would be the Mathers-Westcott-Secret Chiefs system.

Though Mathers and Moïna played a major part in the Skrying (clairvoyance) taught in the Order, it was Westcott who suggested the basic method to be followed. After the Mathers's removal to Paris they tended to slough off the early TS influence though they never repudiated it; but Westcott always had been, and remained,

deeply involved in the Society and it was due primarily to him that a work of Oriental provenance, *Nature's Finer Forces* by Ram Prasad, inspired the Order's skrying-techniques. The Mathers's chief contribution to GD practice in this field was to employ these techniques in the clairvoyant investigation of the Enochian Tablets, the Geomantic Intelligences and the Celtic pantheon. In this last, Mathers's procedure was first to make copious notes from standard works dealing with the Irish mythological cycles, particularly translations of original texts; he also enlisted Yeats to collect and pass on his own notes. Then he encouraged Maud and Moïna to soak themselves in the records of this legendary atmosphere and afterwards to project themselves into it astrally and record their findings.

A MS in Moïna's handwriting with amplifications in that of Mathers's which I have quoted illustrates the method well, relating as it does the Qabalistic Tree to the Hazel of Knowledge in Gaelic myth. It formed part of the preparatory work which preceded Moïna's skrying on the theme of the Shannon's source, a well sacred to the water-god Connla, and resulted in her astral contact with Connla, as Yeats records in one of his letters. A MS in the National Library of Ireland records a vision of Brigid, a Triple Goddess of the Gael, as seen by Maud Conne; it shows incidentally that Maud's spelling was as wild as that of Yeats:

THE THREE BRIDGETS

The three Bridgets guard the entrance to the land of the Gods. This entrance consists of three gateways, formed of heavy beams of wood, inlaid with small ornament of silver and brass.

Bridget the Smith-worker stands strong and alert at the left-hand gate. She is very dark, with black wiry hair, and restless black eyes. Her tunic is of blue and purple, her bratta purple; a bronze brooch clasps her bratta and on her head is a bronze band; beaten bronze work ornaments her leather belt and sandals.

She governs all handiworks and represents the hard, laborious and painful side of life.

Bridget of Medicine stands at the right-hand gate. She has a fair and gentle face, her robes are light blue embroidered with

silver thread, clasped by a silver winged broach, another winged ornament rests on her head. She represents the happy and sympathetic side of life, and so becomes the healer of that which is bruised and broken by the hammer of the Bridget of Smithwork.

Bridget of Poetry. Over the central gateway stands Bridget of Poetry, her robes are more sombre, and cloudy. They are of dull blue grey and white; her face is neither fair or dark, she has soft blue eyes which sadly look out upon the world, feeling the joys and sorrows that work therein. She combines the forces of the other two, being both active and passive, receptive of impressions, and possessing the power of producing form.

Her right arm rests upon a silver harp, her left is extended, as though to emphasize some spoken words. She says 'Expand, express, dispose from the centre then rest and draw in. Old force must be thrown away, or it becomes unhealthy.' She gives as her sign the drawing of the hands inwards towards the heart, then throwing them open outwards.

While she rests vegetation grows; she blows the blast from her trumpet during the dead months of winter. The waves of the sea flow towards her when she is at rest, and are driven back when she becomes active.

Behind the posts of the gateway lie two hounds, that on the side of Bridget the Smithworker is black, the other is white. They represent Life and Death, Joy and Sorrow. Whosoever would enter through this gateway should know of the secret of one of these hounds, for a battle takes place between them, and that hound which is known grows stronger through that knowledge, and when the stronger has devoured the weaker, it becomes the servant of him who knows its nature.'

While Skyring and the associated practice of Projection could plainly be worked with divinatory intent, their prime purpose in the Order was the exploration of unfamiliar levels of being. It is intriguing to speculate how far these astral travels were 'trips' in the sense of to-day's drug-culture (or sub-culture). The Dangerous Drugs Act did not become law until 1920; before that date anyone could buy, at reasonable cost and without prescription, substances

which now command black-market prices. Crowley, Bennett, Jones and Machen frankly admitted their use of halucinogenics; and a fair proportion of GD (and dissident) members were medical doctors who could obtain and distribute such drugs without adverse comment.

Even such typically mantic practices as Taro and Astrology were given an application far beyond mere fortune-telling: and they suggest among much else a classification of psycho-physiological types. More obviously mantic methods were the Tripod, the Ring-and-the-Disk, Geomancy (especially in relation to Enochian magic) and the playing of Enochian Chess. Whatever the method and however humble the query, Divination always formed part of a ritual, for the surer approach to subtle planes and the more complete protection of the wayfarers. This distinguishes initiated Divination from commercialism and from mere dabbling.

The GD Taro designs have never seen the full light of publication, those often mistaken for them having been designed by Waite with the technical help of Pamela Coleman Smith. Whatever their merits they amount to a distortion of the pack as designed by (or revealed to) MacGregor Mathers. Especially does this obtain in regard to the Minor Arcana of the Four Suits, whose symbolic caparison was impoverished by Waite; and to the Court Cards, whose symmetrical arrangement he vitiated. Mathers's original set-out of the latter is:

Kings (mounted on steeds)
Queens (enthroned)
Princes (seated in chariots)
Princesses or Amazons (standing).

Waite replaced these by:

Kings (enthroned)
Queens (enthroned)
Knights (mounted on steeds)
Knaves (standing)

thus upsetting the equilibrium of the sexes purposely established by

Mathers, whose arrangement is based on the Four Letters of the Tetragramaton and on the Sephiroth:

Iod = the Father, Abba, Chokmah.

Hé = the Mother Aima, Binah.

Vau = the Son, Adam, Tiphereth.

Hé final = the Daughter, Malkah the Bride, Malkuth.

Waite's is based upon—what? apart from ordinary playing-cards, a degeneration from any initiatic standard. The needless confusion which has resulted is the more regrettable since Waite, in *Shadows of Life and Thought* (1939), seems to approve of the genuine assignments.

Packs issued more recently—that of the Insight Institute, for instance—tend to perpetuate Waite's perversities while suppressing the period charm of Pamela's art-work. Paul Foster Case's, put out by the Builders of the Adytum, follows Waite in the matter of the Court Cards but makes an attempt at authenticity with the Major Arcana. Several of these Arcana were varied gratuitously by Waite: for example, The Fool—in reality 'the Spirit of Aether'—should be represented as 'A bearded Ancient seen in profile' while Temperance should have 'the figure of Diana Huntress'. Over thirty years later Lady (Frieda) Harris was to act in a capacity similar to Pamela's when she illustrated *The Book of Thoth* (1944) by Crowley. Frieda's coloured drawings, remarkable as they are, do not attempt to render the GD descriptions except as seen through a temperament—Crowley's. During the 1940's they were exhibited at two West End galleries and were produced as a pack some years ago in the U.S.A. There is also a transatlantic pack which is nicely drawn in an updated version of the *Art Nouveau* style but jettisons much of the traditional symbolism. A remote descendant of Mathers's thought but a genuine instance of creative occultism, is the Surrealist Taro, designed in 1939-40 and reproduced in the review *Minotaure* (Geneva). Only three Court Cards appear in this version, *Mage* replacing the King and *Sirène* the Queen; thus, twelve historical and literary figures whom the Surrealists found sympathetic are celebrated, three to each of the Four Suits—much as in some earlier French packs the Kings were named after Charlemagne and other leaders.

The GD Taro still awaits an initiated illustrator willing to respect the revealed instructions. With some approach to the dexterity of *The Book of Kells*, so delicate as scarcely to resemble human craftsmanship, this could be a masterpiece of illumination—in two senses.

The Order's method of divination by Taro did not stand alone but was supplemented by Astrology and Geomancy. Students preparing for Second Order work had to learn to cast a horoscope—also interpret a natal chart, a process demanding great *ingenium*. Several became expert. While they were taught the usual Western approach as a basis, Mathers passed on to the more advanced among them his astrological findings, which take as much account of the Fixed Stars as of the Planets. He substituted a fixed Zodiac, measured from *Cor Leonis*, for the generally-accepted moving belt, and divided the Houses in a different way; some present-day investigators have agreed that it results in greater accuracy.

None of the 'tellers-all' appear to have reproduced the Knowledge-Lectures and/or the Flying Rolls containing the GD Astrological instructions, though Francis King's *Ritual Magic in England* gives Mathers's Table of adjustments. In spite of this, the rumour of astrology's peculiar brand of exact rule and personal intuition gradually percolated through profane society. Were it not for the labours of Mathers and his students in this field, how many horoscopes would now be appearing in the popular press? How many books on the subject, elementary or advanced, would be published? It was the sometimes-hidden influence of the GD which gave Astrology its present impetus.

Mathers allied the mediaeval divinatory practice of Geomancy both to Astrology and to Enochian Magic. Like them, it has links with praeternatural entities, each of its sixteen Figures being ascribed to two such, the Genius and the Ruler. Each is also attributed to Element, Planet or Zodiacal Sign. The name Geomancy recalls that the method deals with the Element of Earth, the sixteen random lines of points with which its operations begin being made ideally by a pointed wand in dry earth or sand.

The employment of the Enochian squares as a chess-board and what Mathers called 'the Playe' of Rosicrucian Chess may have been suggested to him in the course of his Celtic researches: in *The Mysteries of Chartres Cathedral* (1966), Louis Charpentier speaks

of three 'Tables' supporting the Holy Graal—circular, square and oblong. A square 'table', he says, often takes the form of a chess-board, so most Enochian diagrams would seem to belong to this second category, that of 'intellectual initiation'. Enochian Chess can be a game at the one extreme or a basis for exalted prophecy at the other, and between the two a method of Divination.

Mathers also revived and re-oriented two ancient means of magical consultation, remains of which had already been presented, though in decadent form, by the 'Spiritualist' Movement. These are Divination by the Tripod, vulgarised as Table-turning, and by the Ring-and-the-Disk, first popularised as the Pendulum and since promoted by fringe-scientists as Radiesthesia. A document by Mathers gives directions for making and operating this ring and disk, the ring used as a pendulum and the disk being the circle of letters—in the GD version these are the Hebrew alphabet. Francis King recommends a gold ring suspended on a red thread, but the copy of *Liber Hodos Chamelionis* in my possession suggests making both ring and disk from pasteboard—so that they can be appropriately coloured and inscribed. Here, the thread should be coloured to accord with the nature of the query; Wynn Westcott adds a note about the possible use of metallic thread.

Is it possible that Mathers, even with the help of his wife and Wynn Westcott, could have worked out this intricately interlocked system of study, culminating with *The Book of the Concourse of the Forces*, in the course of three years? Is it not as likely that Mathers and his Skryer were able to do so because they contacted instructors (whom they called the Secret Chiefs) from the subtler levels of being? Those who decry Mathers's work as 'eclectic' have misunderstood its aim which was, not to multiply correspondences for the display of erudition, but to arrange each strand of magical lore so that it would reinforce the rest.

CHAPTER NINETEEN

Enochiana

The Enochian system of magic and its vehicle, the Angelical language, are usually attributed to Dr. John Dee (1527-1608) and his Skyrer or clairvoyant, Edward Kelley. However, in a Latin treatise published at Venice in 1531, *Vaorchadumia*—itself an Angelical word—the script of the Angelical alphabet is already to be found. From 1475 onward, a secret Lodge of the same name, with which Marcello Ficino is said to have been connected, was operating in Venice. Chwolsohn, in his misleadingly-named *Nabataean Agriculture* published in German at St. Petersburg about 1860, also gives the Angelical letters though it is not likely that he knew of Dee's investigations. Mme. Blavatsky mentions Chwolsohn's work but not Dr. Dee's: by her references to Enochian literature in *The Secret Doctrine* she means the apocryphal *Book of Enoch*. Even considering the links that obtained between the early Theosophical Society in England and the early GD, it is not likely, though it is possible, that she gave MacGregor Mathers and Wynn Westcott a hint to investigate the system. However this may be, they did so, using not only the resources of scholarship but those of clairvoyance through the skrying of Moïna. Kenneth R. H. Mackenzie, who died just before the founding of the GD, left manuscripts wherein the Angelical language was used; and if these were accessible to the founders they would have provided further incentive. Mackenzie's documents are not to be discovered in the British Museum Library nor, I am told, in that of the *S.R.I.A.*, of which he was at one time a member; they may be hiding in some private Masonic collection.

A letter to me dated March 5, 1954, from the late C. R. Cammell states that a MS in the Angelical language, of a much earlier date than the time of Dr. Dee, exists in the library of a Syrian monastery. The learned Doctor could scarcely have known of this; and it has

since been classified as 'in an unknown tongue and indecipherable'. I regret that Mr. Cammell was not more specific; he did not say which monastery nor even which of the Eastern Orthodox Churches owns this relic: I repeat what he wrote in case someone can fit in the missing pieces of the puzzle.

Dee was, among much else, the founder of modern 'Spiritualism' and Kelley was his most powerful medium though by no means the only one he used. His chief spirit-guides—or better to say, communicators—were not discarnate human residues but were the same Archangels—Michael, Gabriel, Raphael and Uriel—as those who instructed the Hebrew patriarch Enoch: hence Dee's adoption of the latter's name for the system they dispensed. The difference between this and most of what has since passed for spirit-communication is that Dee's contacts did actually *say* something, and something of profound interest: they did not merely maunder on with unverifiable speculations and moralistic platitudes. Whether they were or were not identical with Enoch's Archangels, whether they were or were not angels at all in a theological sense, they were certainly a notch above the spirit-controls who have manifested themselves since, most of whom come into Mme. Blavatsky's category of 'flapdoodles'.

Among the unpublished work left at his death in 1955 by Edward Garstin was a Glossary of the *Enochian Language*. J. W. Brodie-Innes had previously compiled one and Elias Ashmole had long before attempted something of the kind, but whether Edward consulted these I do not know. Dr. Israel Regardie has also been working on such a Glossary for some time in consultation with a philologist, and this should soon appear. Edward completed his investigations without consulting Regardie, of whose revelation of GD material he disapproved, so they reached the same conclusions (where they did so) independently.

In a brief introduction, Edward makes the point in the 48 *Angelical Calls* the communicating Angel sometimes needed to insert words, implicit in the language of the text itself, into the English translation so as to make the latter intelligible. He compares the telegraphic style of the original with that of the *Sepher D-Tzenioutha* (= The Book of Concealed Mystery), one of the three Zoharic texts comprising *The Kabbalah Unveiled* as translated by

Mathers. He further tries to sift these added words from their original text, at the same time analysing their roots. He notes that the splitting into syllables found in Dee's MSS—the object of this being to aid pronunciation—has resulted in some syllables being wrongly re-allocated.

Edward suggests a possible Angelical derivation for certain words in the Hebrew and other languages, comparing the Hebrew *Zion* with *Siaion* (= temple), the Latin *Lux* with *Luc* (= bright) and the Egyptian *Ra* with *Roa* (= east).

Some students have speculated that Angelical is the *Ur-Semitisch* language, source of all later Semitic tongues. Part of its uncouth impression on the latinised eye when written is admittedly due to the omission of some vowels, which must be supplied by the reader from previous knowledge, as in all Semitic languages. I prefer the opinion of Regardie (*The Golden Dawn*, Vol. 4) that it may rather be the language that 'lies behind Sanskrit' in the words of Charles Johnson, namely, the language of Atlantis. It is not adapted to ordinary conversation, being primarily a 'tongue of lore', a hieratic tongue to be used in ritual, its vocabulary referring to transcendental matters. Like all sacred alphabets this one consists of numbers as well as letters—the individual signs composing such *are* numbers as much as letters; but in a more recondite sense each letter is also a sigil or glyph. Each has an entity of its own, of which the form of the letter is an emblem or signature.

A method of pronunciation was taught in the GD and a disc survives of Crowley reciting the first of the 48 *Calls*, beginning '*Oel Sonuf Vaoresagi*'. The timbre of his voice is insufficiently sonorous to do such a Mantram justice, but it does suggest how impressive this language could sound if adequately vibrated. The last word on its pronunciation, or rather vibration, has not yet been uttered.

Enochian magic is, among other things, a Western equivalent to Hindouism's *Mantra-Yoga*—I use the Sanskrit term for want of a Western synonym. The prime purpose of Dee's elaborate diagrams is to produce the *Names* of divine, angelic or demonic beings so that these may be evoked by sound to aid the operating magician: 'Move, therefore, show yourselves!' adjures the first Call. By certain manipulation of sound the system can, if my intuition serves, give access to an early world of Atlantean pellucidity: based on an employment

of occult mathematics, it raises a superstructure unimaginably attenuated and jewel-clear, what the *Egyptian Book of the Dead* symbolises as 'the lily of green felspar'. An echo of its nature can still be heard in Egyptian Tradition, perhaps a gleam of it may be caught in Celtic wonder-tales like *The Voyage of Maeldûn*:

'Thereafter they voyaged till they found a great silvern column. It had four sides, and the width of each of these sides was two oar-strokes of the boat . . . And not a single clod of earth was about it, but only the boundless ocean. And they saw not how its base was below, or—because of its height—how its summit was above. Out of its summit came a silvern net far away from it; and the boat went under sail through a mesh of that net . . . And they heard a voice from the summit of yonder pillar, mighty, and clear, and distinct. But they knew not the tongue it spoke, nor the words it uttered.'

Is the image of sailing through one of these meshes equivalent to entering 'in the Spirit-Vision' an Enochian square? Another passage describes 'a lofty island' divided into quarters by fences of gold, silver, brass and crystal and containing respectively Kings, Queens, Warriors and Maidens. Do these Tarot-like figures body forth the entities whom Dee called Little Daughters of Light, and Sons, Daughters-of-Daughters and Sons-of-Sons of Light, and whose names he drew from the Greal Seal forming the top of his skrying-table? Or alternatively, are the quarters of this mysterious island another way of picturing Dee's Watch-Towers? Are they hinted at again by the 'woman in strange raiment' who invited another voyager, Bran son of Feval, to embark for

' . . . a distant isle,
Around which sea-horses glisten
A fair course against the white-swelling surge—
Four pedestals uphold it.'

To my mind, the Enochian is further removed from everyday consciousness than any of the classic systems of mediaeval magic. A mathematical friend draws an analogy between these latter and

Euclidian geometry—which he relates to the Briatic World of the Qabalah—on the one hand, and Enochian magic and the non-Euclidian systems of Riemann measuring the space-time continuum by the geometry of *positive* curvature (ellipsoidal forms)—which he relates to the Ietziratic World—on the other. The former magic evokes entities from the realm of mind; Enochian magic, entities external to the human mind. I put this idea forward in case other mathematical magicians or magus-mathematicians can follow it up. I feel myself, though I cannot yet prove, that the Enochian Tables conceal a musical system; Dee's terms 'Call' and 'Aire' themselves suggest an auditory reference; Crowley's substitution of 'Key' and 'Aethyr' may thus obscure a facet of meaning. It is possible that the Tables provide a method of notation, or record frequencies on which the Calls should be sent out; they may even suggest the construction of an instrument. This is a field which awaits further experiment.

Of several novelists who have fallen under the spell of Dee, the most distinguished is Gustav Meyrink (1868–1932). His long and fascinating novel, *The Angel at the Western Window*, of which a French translation appeared in 1962, deals extensively with Dee's family-origins, his relationship with Kelley, intrigues with Elizabeth I and her secret service, travels and contacts with Central European monarchs, spiritistic experiments, alchemical investigations, and astrological predictions. But Meyrink leaves aside the basis of Enochian magic as revealed in the *séances* of Dee and Kelley, perhaps as material indigestible in a romance, though he describes some of the *séances* themselves.

In this country Gerard Heym was, before his recent sad death, one of the few people with any understanding of Enochian magic, and I recommend his all-too-brief essay, *Le Système Magique de John Dee* in No. 11–12, *La Tour Saint Jacques* (Paris), to those seeking a technical exposition. Heym believed that the Angelical alphabet was known to the erudite of Islam from the early years of their epoch. I am also acquainted with a fraternity appointed from an undisclosed source to carry further Dee's magical system and it is now operating to this end.

J. W. Hamilton Jones, a member of the TS and also a Freemason, in 1946 published his annotated translation from the Latin of Dee's *The Hieroglyphic Monad*. This is a mathematico-astrological work

with alchemical overtones, written in a style both cryptic and elliptical; it does not touch directly upon his magical technique. The fact is, that hardly anyone knows anything about this technique from a practical angle, nor understands its theoretical basis.

Ivor Jones, in an appealing booklet called *The Green Rainbow* (c. 1967), brings out the relationship between the—chiefly alchemical—work of Dee and that of a later transcendental Welshman, Thomas Vaughan, brother of the Silurist poet. But he gives little account of the content of Dee's experiments with spirits, merely recounting anecdotes about his theories and their sometimes-awkward domestic consequences. He states that Dee left written works to the number of seventy-nine but does not say how he arrives at this figure. Only a few have been published, the most important from the viewpoint of his magical system being *A True and Faithful Relation of what passed for many years between Dr. John Dee and some Spirits* (1659)—though even from this the first five parts were omitted. About half-a-dozen other magical works remain in manuscript in the British Museum Library, others at the Bodleian, Oxford. A. E. Waite collected the *Alchemical Works of Kelley* in 1893.

Even Dee's manuscripts provide little more than the skeleton of a system, rudimentary when compared to the consistent and elaborate magical *corpus* taught in the GD. In his introductory paragraphs to the Enochian section of *The Golden Dawn*, vol. IV, Regardie remarks with wonder that someone has welded disparate texts, scattered in different libraries, into a coherent whole. Who was this consummate welder but MacGregor Mathers, who signed with one or other of his magical mottoes nearly all the Order's instruction-papers relative to the Enochian system? These formed an important part of the study-course undertaken after the grade of Adeptus Minor and in preparation for the grades of the Second Order. It was mainly if not solely through Mathers that Dee's magical working was injected into the GD syllabus and hence through him that it differs from that of most other esoteric Schools. Though Elias Ashmole before him had attempted a rescension of Dee's system, he did not fuse it with other Hermetic material.

It was Mathers—or was it his Secret Chiefs?—who composed *The Book of the Concurrence of the Forces*. This stupendous amalgam

combines Egyptian Tradition, initiated Astrology, Taro, Geomancy and the Qabalistic Tree of Life with Dee's intense Elemental constructions, to make a single monumentally-impressive whole. No one without the profoundest knowledge of all these symbolic 'paths' could thus have built up from them a workable synthesis. Henceforth I will call this system, devised by Mathers on the basis of Dee's pioneer investigations, by the name of Enochiana, to distinguish it from the undeveloped texts of Dee himself.

Taking the Hebrew Qabalah, particularly those of its treatises which expound the Tree of Life, as basis of the Near Eastern magic which, absorbed by Europe, became the classic form of the art for the West, Enochiana is recognisable as different though in no way contradictory. It has developed the Kameas or Magical Squares of the former system into another dimension—at right angles, if one may so phrase it, to Qabalistic magic. (A study in depth, *Le Carré Magique SATOR AREPO*, by the late Alex Bloch is one of the few authoritative texts on the subject of Kameas). Similarly, it has expanded the Qabalistic equivalent of *Mantra-Yoga* in its elaboration of Words-of-Power. So much we owe to Dee or to his communicators: Mathers devised beyond this an Enochian parallel to the Hindou *Tattvas*—more properly *Tanmatras*—as taught in the GD when he elaborated the Elemental Universe as revealed to Dee. This *Tattva*-teaching was taken more or less directly from *Nature's Finer Forces* by Ram Prasad, but whereas the *Tattvas* represent, for example, Air of Fire as a red triangle charged with a (smaller) blue circle, Fire being the Element and Air the Sub-element, its Enochian equivalent is to be found in one of the squares of the Lesser Angle of Air in the Watch-Tower of Fire. Enochiana is much more detailed, its Elemental potencies being more finely sub-divided as to classification; therefore, the visions produced by skrying in its squares should be at once more elevated and more precise than those resulting from *Tattva*-skrying. While this is usually the case, judging from members' records which show that they contacted—in appearance at least—the 'Sphynx', the 'Angel' and the 'God' of each pyramid as they were taught, they seldom experienced the full power and knowledge of such entities, and their records sometimes read like an account of mere pageantry. The following is *A Vision of the 'X' Square in the Watery Lesser Angle of the Fire Tablet* by Annie

Horniman, reproduced in Francis King's *Astral Projection, Magic and Alchemy* (1971):

'I made the Signs and called on the Names and begged to be allowed to see the Angel. She appeared with a blue lunar crescent on her head and brown hair which was very long. Her robe was pale blue with a black border, and a pentagram in red on her breast; her wings were blue also, and so was the Cup in her left hand, in her right hand she bore a red torch. Around her was a diamond of red yods. She told me her office was "Change and purification through suffering such as spiritualises the material nature".'

Such visions seem at once too decorative and too anthropomorphic; there is no reason why the appearance of the Angel of a pyramid, or of its lesser elemental inhabitants, should even recall a human shape. In the words of Yeats's superb poem:

'Once out of nature I shall never take
My bodily form from any natural thing,
But such a form as Grecian goldsmiths make.'

I should rather expect such entities to manifest themselves in some abstract geometric shape suggesting jewellery, simple or complex according to their nature; or perhaps in forms resembling crystals or the basic cellular structures of organic life. This is only to say that further exploration is needed.

The primary concern of Enochiana is with the World of the Five Elements, whose doctrine is common to both Western and Eastern occultism; it sets forth a geometric method of mapping this 'World', and a means of exploring it, in the Four Watch-Towers (of Air, Water, Earth and Fire) which are held together by the Tablet of Union (Aether). These Watch-Towers are represented by diagrams divided into squares in twelve columns and thirteen ranks, the Tablet of Union consisting of five columns and four ranks. One can imagine—or construct—a cube with one Watch-Tower diagram on each of its sides and the Tablet of Union at the top; or perhaps a cylinder would be more appropriate. This solid figure, whichever it

is, should be surrounded by a series of concentric spheres, each symbolising one of the Thirty Aires. The diameters of these spheres increase in geometrical progression with their distance from the Watch-Towers—than which they are modes of being, 'worlds', or 'dimensions' still more attenuated. Thus the diagram reproduced in *The Monolith*, Vol. 1, No. 4 which represents the Aires as a mass of circles (bubbles?) all the same size above a terrestrial globe would seem to be misconceived. Since 1964 the Order of the Cubic Stone has experimented with Dee's Calls, publishing results in its journal as just cited. It goes back for inspiration to Dee, ignoring as far as possible the developments of Mathers.

The system is both macrocosmic and microcosmic, related as much to the human psycho-physical organism as to the depths of space. Though Dee presented it in austere diagrammatic form, he also recorded a vision seen by Kelley of four actual castellated Watch-Towers, with appropriate colours, banners and guardians. He gives their colours as white, green, black and red; Mathers assigns yellow to Air, blue to Water, black to Earth and red to Fire, reserving white for Aether. It is perhaps significant that his attribution employs the five colours regarded as sacred in the Far East, though his motive for the variation may have been a practical one: when these diagrams are painted as talismans or 'flashing-tablets', Mathers's colouring proves more effective.

In the same way as Mathers projected the two-dimensional diagram of the Tree of Life into a sphere and actualised the *Fama's* description of Christian Rosenkreutz's tomb, he raised the Enochian tablets into the next dimension. Each square of the Watch-Towers thus becomes the base of a solid, a truncated pyramid with six surfaces: four sides, a base and a top. He recognised that a three-dimensional *Mandala* has a wider application than a line-drawing. He further assigned to each face of a pyramid an Elemental attribution, a Taro Arcanum, a Zodiacal or Planetary sign, a Geomantic symbol, a Sephirah, a letter or an Egyptian deity. Sometimes he allotted two of these to one face. Each pyramid thus became a 'concourse' of several different yet congruent forces which, manipulated by an effectual operator, could dispose of immense power.

GD members were warned about the dangers of mere dabbling in this system, as in the Sacred Magic of Abra-Melin which also

makes use of Magical Squares. To experiment in the latter method without undertaking the preliminary praxis enjoined by its author would be asking for trouble. Initiated by ceremonial skrying and the vibration of words-of-power, Enochiana also should be approached gradually, with serious intent, and by members of a dedicated group. Should anything go wrong, the load will then be spread, and the impact neutralised or at least mitigated.

Crowley of course paid no attention to such warnings: whatever he lacked, it was not energy nor courage, even to the point of foolhardiness. In 1909 he undertook the peripatetic exercise in Enochian magick which he records in *The Vision and the Voice*; accompanied by his disciple Victor Neuburg, he tramped across the deserts of the Algerian hinterland, pausing only for ritual and skrying with Dee's *Calls*. Perhaps he felt himself a second Edward Kelley as he gazed into his own particular 'shewstone', a huge topaz set at the centre of a scarlet cross, while Victor scribbled down what he reported seeing therein. His purpose was to explore those recondite regions symbolised by the Thirty Aires, or Aethyrs as he called them; but I do not feel that he penetrated far into their essence, remarkable though his results are. The account of his visions set down by Victor reads too much like that of his other visions. These are obsessively concerned with interpreting the magical world of the Golden Dawn by his own magickal extension of it—whereas Enochiana goes beyond either, and in a different direction. Crowley's atmosphere is often loaded and lowering if sometimes technicoloured, and the frequency of nightmarish episodes, like the following from a vision based upon *The Cry of the 18th Aethyr which is called Zen*, suggests that he failed to pierce through the turbid clouds of his own aura to any clearer sphere:

'And now there dawns the scene of the Crucifixion; but the Crucified One is an enormous bat, and for the two thieves are two little children. It is night, and the night is full of hideous things and howlings.'

Later, he set out the basis of Enochiana with admirable lucidity in *The Equinox*, Nos. VII and VIII, though without acknowledging that the work had already been done by Mathers: such omissions can be as damaging as lies.

Yeats also must have delved some distance into Enochiana since he took part in the game of Enochian Chess—another development of Dee's investigations for which Mathers was responsible. Enochian Chess is more than a game: as Regardie says (*The Golden Dawn*, Vol. IV), its chess boards can, when prepared according to the Mathers formula, become 'flashing-tablets' and 'The Playe or Raying of the Chequers' a method of divination. I know of a group of occultists in the U.S.A. who in the 1940's did just this and came up with some remarkable results. One of the prophecies thus obtained declared that before the end of this century Russia would lose Mongolia to China. Time will show.

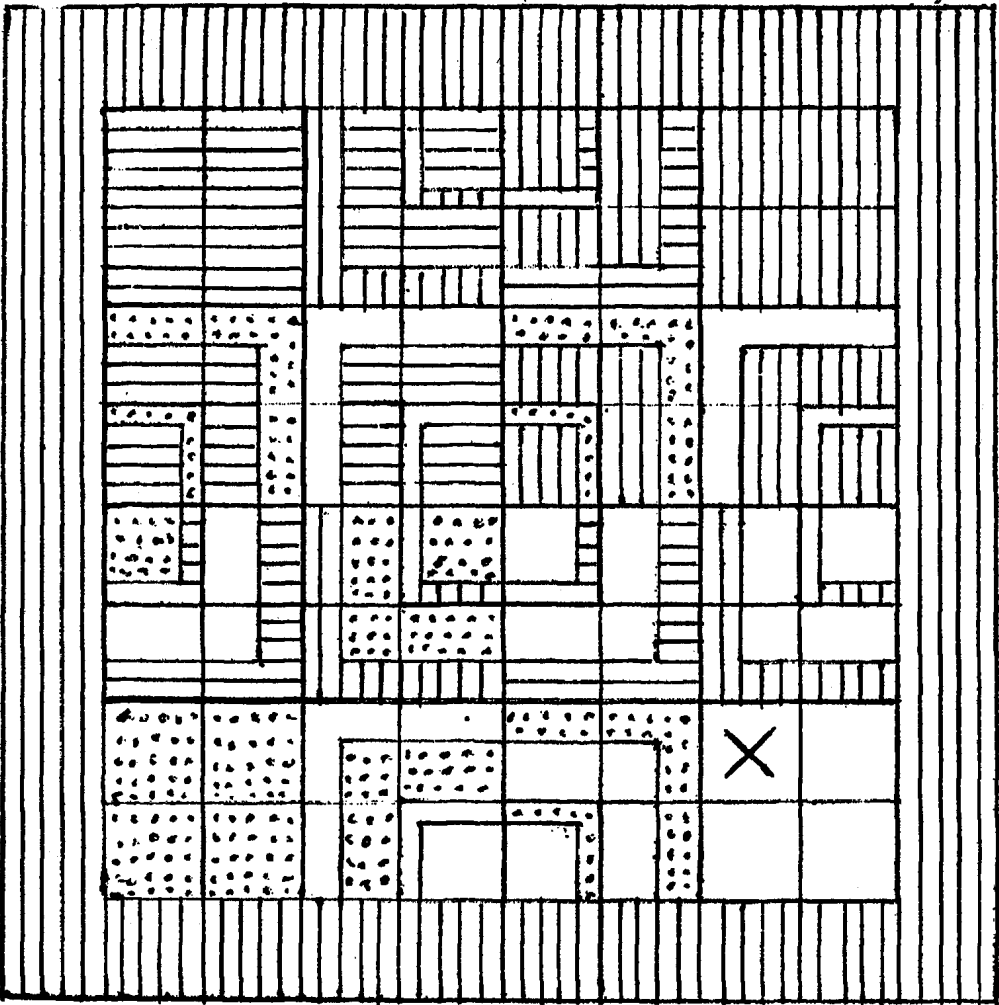
In Celtic mythology references to *fidchell*, a kind of chess played by its heroes and divinities, are frequent; skill in this more-than-game is a mark of magical power. Yeats worked out what may be called a Celtic extension of Enochiana and describes some Tables which he calls 'chessboards' in an unpublished manuscript, National Library of Ireland, 13568 (2). Here a Cromlech—a capstone supported by four uprights—replaces the concept of a pyramid with four walls sloping to a flat top; and changes in colour-attribution as well as in the allotment of the direction of space to the four Elements are introduced. There is no indication of date, so this material may have been given out as Second Order teaching, which is known to have varied that of the First Order in some respects; or Yeats may have arrived at it after the Schism through his own researches.

THE EVOCATIONS OF THE CROMLECS

The chess board was undoubtedly of great mystical importance and in ancient times is attributed to certain Cromlecs. There are twenty different attributions corresponding to the reflection of the powers of the four gates of each of the four cities and to the reflection of the four gates of the city that is above the gods and above form. As these cities correspond to the four elements and the spirit, so do the reflection of their gates correspond to the sub-divisions of the elements and of the spirit.

Each square of the chess board represents a cromlec seen as from above; and all the uppermost stones of the cromlecs of the chess board, when it is attributed to the city of fire are red or red yellow, and when to the city of Air a blue green, and when to water violet or

Diagram I



silver, and when to the earth yellow. Each uppermost stone is supported by four supports corresponding to the four angles of each square, and these supports are allotted to the elements and the colours in a certain order.

I will take the allotment of the chess board to the forces of the western gate of the city of Gorias for an example. Gorias corresponds to the element of fire and as the west is the place of water, the western gate is the water of fire.

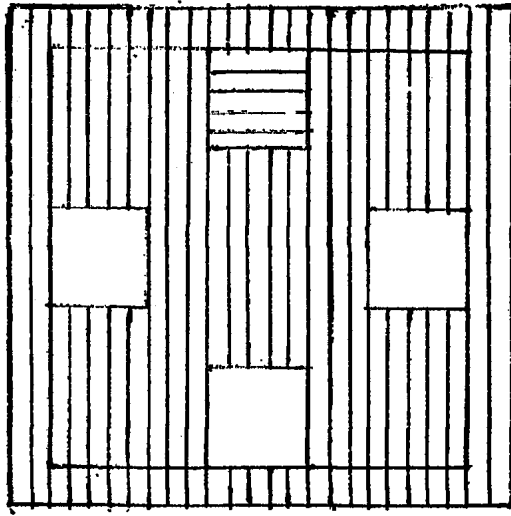
The upper left hand quarter corresponds to the east and the air, the upper right hand quarter to the south and fire and the lower left quarter to the North and the Earth and the lower right quarter to the west and water respectively. Each of these quarters is again divided into four quarters this again divided into four quarters containing a single square each.

The place of earth is considered the place of greatest elementary power and the place of water the next and the place of air the next and the place of fire the least, for the elements decline in weight in this order. The strongest sub-element, in the allotment, which will be earth in the chess board when allotted to a northern or earthy gate of a city and fire if the allotment be to a southern gate, etc., will always belong to the Northern support which will therefore be coloured yellow; and the next strongest sub-element, which will be fire in the case of the southern quarter of the board, will be allotted to the West, and so on. I will take the square marked X as an example.


It is the Eastern square of the western quarter of the chessboard allotted to the western gate of the city of Gorias. Its cromlec will therefore be the cromlec of Air of Water of Water of Water of fire. The main element fire is represented by the uppermost stone; the most powerful sub-element, Water, by a violet or silver northern support, and the next most powerful sub-element, which is still water, by a violet or silver western support, and the next sub-element, Water, by a violet or silver eastern support and the least powerful sub-element, Air, by a blue green southern support. (Yeats's diagrams are *oblong*, very roughly drawn; I have made them *square* as they cannot otherwise be related to the chessboard. I have coloured them according to his directions, and have also retained his spelling of the word cromlech as he is using it in a special sense.)


I do not entirely share Regardie's scorn for later Enochian

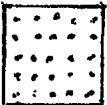
Diagram II




Key:

 = East, Δ , Blue-green

 = South, Δ , Red

 = North, ∇ , Yellow

 West, ∇ , Purple
(or Silver)

students since I have studied some papers by members of the Hermes Lodge of the *Stella Matutina* describing in great detail the attribution of Egyptian deities to the squares of the Watch-Towers—though whether these were ever used in a practical way is open to question.

Dee's Watch-Towers were communicated by a spirit called Ave; another, called Nalvage, revealed a further Table which, though modest in size, seems to me of considerable importance. Again it consists of letters geometrically arranged, this time naming four classes of entities, forces—angels if you will—which rule jointly and perhaps also severally over the Watch-Towers. Dee particularised them as *Laudantes* (= Those who praise), *Ministrantes* (= Those who minister), *Confirmantes* (= Those who establish), and *Confundantes* (= Those who throw into disorder). In so far as humanity partakes of the Elemental realms, these four classes of beings bear sway over it: therefore, though the first three would seem to be beneficent, the *Confundantes* in the course of their destined function can cause chaos in human affairs, from the most trivial to the most momentous. I suggest that the entities whom Yeats experienced as 'the Frustrators' when he was receiving the communications on which he based *A Vision* came from that class. Their existence alone is enough to advise caution.

This is not to maintain that the *Confundantes*, or any other Enochian entities, are essentially evil, even in the restricted sense of hostile to humanity, but; disturbed inexpertly, they may prove as destructive as electricity or any other natural force mishandled. They are the vehicles of particularised Elemental energies; in some cases personalised, but in a different mode from that of human beings.

Good is, for ordinary consciousness, whatever contributes to the well-being of humanity; but the provision or maintenance of such well-being may as a goal be utterly unimportant in a larger cosmic scheme. Whatever undermines it or sweeps it away may not in a wider context be evil at all. 'Between mutability's teeth let us make our dwelling'—one would be wise to take Rilke's suggestion to heart.

CHAPTER TWENTY

Alchemia

I use the word Alchemia for the science or art of alchemy as seen through the GD temperament, in the same way as I employ Enochiana for the Enochian system of magic similarly seen. To-day, if anyone thinks alchemy dead or exploded they had better think again. Though in the West the Establishment has always tended to consign it to the dustbin of 'rejected knowledge', arising as it does from the underground stream of Magian thought, it is as much alive in the present as in any previous century. Without racking my memory I can think of several operators on the Continent—the late Armand Barbault, author of *L'or du millième matin* (1969), just published in an English translation; Eugène Canseliet, pupil of the mysterious Fulcanelli whose identity is in debate although he was active in the very recent past; Roger Caro, Bernard Husson and the painter Louis Cattiaux who wrote *Le Message retrouvé* (1955). All maintain (or until lately maintained) an alchemical laboratory in back room or back garden. M. Canseliet has even been shown on television at his labours there.

Roger Caro, author of *Pléiade Alchimique* (1967) and *Concordances Alchimiques* (1968) has also published a coloured photographic record of the Great Work in its different stages and is associated with a fraternity known as *Les Frères Aînés de la Rose Croix* which operates two Temples, the *Ajunta* and its offshoot the *Vrehappada*. Their members are European adepts, some of whom have taken magical names in Sanskrit; the following lists are probably not complete:

Ajunta Temple

Kamala Jnana (Superior; author of a *Dictionnaire de Philosophie Alchimique*, 1961, published at Argentièrre; Charlet)

Theophoreonai (Hirophant Major)

Mustagogos (Hierophant)

Erebus

Ermeion

Jethro

N'Palinga-Dhara

Teletourgos

Vrehappada Temple

Pasiphae (Hierophant)

Nitiçastra

Tejasrasa

It would be rash to assume that these Temples function in India—it may well be in France, with a theosophical inspiration. They engage in practical as well as theoretical alchemy: during the course of a visit to M. Caro, Dr. Serge Hutin was shown a specimen of the Quintessence . . . *'liquide rouge en masse compacte, mais prenant la couleur d'or une fois qu'il se trouve étalé'* as his Preface to *Concordances Alchimiques* recounts. The popularity of Dr. Hutin's own books on alchemy is a proof of a Continent-wide interest in the subject. He writes from a theoretical viewpoint without attempting (as far as I know) either the physical or the spiritual praxis.

Perhaps I should at once say what I think alchemy is *not*—difficult though it is to define it positively. It is not a moralistic allegory, but neither is it mere furnace-work, the 'torturing' of metals by extreme heat: authorities unite in decrying the *Souffleurs* (= Puffers) whose one idea was to transmute metals into gold in order to get rich quick. It is not chemistry of any kind, not even so-called Hyperchemistry; it is rather an aspect of nuclear physics, and its well-attested transmutations result from nuclear reaction brought about by a still-unknown process.

No doubt there are alchemists practising in Britain; there are certainly several theoreticians with magnificent personal libraries like Michael Innes (not the novelist!) and Robert Lankiewicz, to say nothing of the late Gerard Heym, whose unique collection was dispersed some years before his death. He was a founder-member of the Society for the Study of Alchemy and Early Chemistry, and of

its journal, *Ambix*. His Introduction to the French translation of Gustav Meyrink's novel, *Le Dominicain Blanc* (1963) shows his insight into the theory of Taoist alchemy, traceable to China in the sixth century B.C., with especial reference to the tradition that a Sword is found materialised in the coffin of an adept whose corpse has been transmuted by the Elixir into a Body of Light. In the 1930's, London possessed a genuine adept in Archibald Cockren, a physiotherapist and masseur then living in Boundary Road, N.W.8, who wrote *Alchemy Rediscovered and Restored* (1940). Edward Garstin visited his laboratory, where he was shown the Philosophers' Egg, a glass vessel of ovoid shape containing layer upon layer of basic matter in the traditional colours of black, grey, white and yellow. At the top these had blossomed into a flower-like form, a pattern arranged like petals around a centre, all of a glowing orange-scarlet. One remembers Sir Epicure Mammon's anxious query in *The Alchemist* by Ben Jonson:

'Thou hast descried the flower, the sanguis agni?'

By keeping his basic matter for a long time at a constant gentle heat, Cockren had caused it to grow; it had branches like a tree, as Edward told me. Cockren would not divulge what substance he had used as basis, but remarked that he always kept 'an open pentagram' in the laboratory while he was at work. I took this to be something like the GD Pantacle, the magical implement related to elemental Earth, and I suppose he kept it wrapped in silk when not in use, as instructed. Other adepts have maintained that the laboratory must also be an oratory. Though I feel sure he was not a member of Edward's Lodge, he may well have had some other GD connection.

Cockren followed directions he found in the writings of Sir George Ripley, a disciple of Raymond Lully—probably in *The Bosom Book* which gives a method for preparing the Philosopher's Stone. Ripley was also the author of *The Compound of Alchemy . . . containing twelve Gates* (1471). Cockren prepared oils from all the metals and prescribed them in minute doses to his patients: to take more than would tinge a litre of water would poison one. Oil-of-gold was the most effective healing agent, but Mrs. Maiya Trancell-Hayes was cured of a nervous breakdown by taking three drops of oil-of-silver, presumably in as many doses.

By the 1940's Cockren had moved his place of work to the Holborn area where Gerard Heym, who was a friend of Edward's from Quest Society days, used to see him frequently. Gerard was by this time in the Fire Service, and when he was injured on duty Cockren gave him a balsam which, as he believed, saved his life. The laboratory was wonderfully equipped—the finest since the eighteenth century, so he said—by the generosity of Mrs. Meyer Sassoon, who had great faith in Cockren after he gave her potable gold as a medicine and to whom his book is dedicated. He was killed when a direct hit destroyed the laboratory; and there was no successor to carry on his work. It would be impossible to set up his experiments from the sketchy and elliptical descriptions in his book. As lately as 1965 Gerard told me of a friend, then aged ninety-five, who still took potable gold with great benefit; its effect was to prolong life and youth. He could not, or would not, reveal this patient's identity, but there may be others even to-day who are in possession of Cockren's remedies; if there are, I only wish they would contact me.

Where did the GD derive its alchemical teaching? Mainly from the Zoharic treatise, *Aesh Metzareph* (= Purifying Fire), which forms part of von Rosenroth's *Kabbalah Denudata* though it was not included in Mathers's translation. The two versions of an alchemical Tree of Life which figure in *Liber 777*, and where planetary sigils represent the corresponding metals, derive from its first chapter. The earliest translation into English was made in 1714 by 'A Lover of Philalethes'. Dr. Wynn Westcott published an edition in 1894; it was he who contributed more than Mathers to the Order's alchemical knowledge in its early days, William Ayton being his most devoted pupil. I have heard that some of Ayton's papers survive in the possession of a descendant and again, I can only ask that if this is so he will contact me.

Though a Ritual for Transmutation formed part of the GD magical corpus and was intended for practical working, Mathers did not attempt to include the fugitive symbols of the Art in *The Book of the Concourse of the Forces*. No doubt he wished to be sure of his own understanding before passing it on to students and it was not until after a profound study of Jacob Boehme's *Mysterium Magnum* and of the treatises in Salomon Trismosin's *Splendor Solis* that he grasped the full import of the subject. So highly did he also come to

value Kirchweger's *Aurea Catena Homeri* (1722) (= Homer's Golden Chain), believing it to enshrine powerful cosmic secrets, that he allowed no adept below the grade of 7° = 4□ to study it. He had previously soaked himself in the thought of Boehme, who takes over much of the alchemical world-view and develops it into his own mystical system.

What of the Elixir of Life? A suggestion of Mathers having discovered it, a Faustian aura, hovers around him throughout his life, from the time when, among his early pupils, it was rumoured that he had sought and found it like Zanoni in Bulwer-Lytton's novel. Later he identified himself in some sort with King James IV of Scotland, about whom the tradition of immortality lingers. Apart from this, the air of mystery surrounding his death and the lack of detail regarding his burial, there is little to substantiate such beliefs. Yet he was an enigma—a man who influenced his generation and those succeeding it, yet himself left hardly a trace beyond his few published works; who used a title, yet was not a member of any discoverable chivalric Order; who specialised in military matters, yet never joined a regular army; who established himself as a scholar without evidence of higher education. Was he of the race of the Comte de Saint Germain, of those immortals who (as esoteric tradition avers) appear and disappear at will, taking on a temporary humanity for an unknown purpose?

Boehme inspired Kirchweger; compare his 'Seven Qualities of God' with some of the 'links' of the *Catena*. Kirchweger posits corresponding qualities, naming his first three the Earthly Ternary; this consists of Chaos or the Wrath of God, which he contrasts with Light or the Love of God. The contrary action of these two qualities or forces generates Rotation—Boehme's *Kreutzrad* (= Cross-Wheel)—as third term. Boehme calls the two antecedent qualities Uncreated Will, Seed or Contraction—and Will, giving rise to duality: otherwise, he speaks of Salt, Mercury and Sulphur in that order, thus transposing the more usual sequence (adopted by Kirchweger) which makes Sulphur and Salt the opposing forces and Mercury their combined rotation. It is easy to recognise here an Occidental and literary equivalent of the well-known Taoist diagram of Yin-with-Yang. In the 'Chain' the *Kreutzrad* appears but does not immediately follow the first two 'links'.

I find myself drawn to the *Aurea Catena* more strongly than to any other alchemic text, to me it is inspiring for three reasons: first, I have discovered that exciting relationships with the Tree of Life and the colour-scales of the GD's *Minutum Mundum* develop spontaneously in the 'Chain' when one makes sketches of it. Then, I find it depicts the identity of Nirvana and Samsara by its use of an identical sigil for the last link at either end of the Chain, both the 'lowest' and the 'highest'. One sigil is upright and the reversed—but which is which? By inverting the usual order, suggestive relationships emerge. 'As above, so below' is the Hermetic equivalent; the Qabalistic, 'Kether is in Malkuth and Malkuth is in Kether, but after another manner'. Thirdly, the *Catena* sets out with clarity a Yin-Yang metaphysic under the names of the two basic alchemical qualities:

| <i>Sulphur</i> | <i>Salt</i> |
|----------------------------|-----------------------------|
| Acid | Alcali |
| Spirit | Body |
| Father | Mother |
| Male Seed | Female Seed |
| Universal Active Principle | Universal Passive Principle |
| Heaven | Earth |
| Air | Water |
| Steel | Magnet |
| Hammer | Anvil |
| Subtle | Coarse |
| Clear | Dark |
| Volatile | Fixed |

Other authors assign the qualities differently, the Fixed becoming Male and the Volatile, Female; but most are 'tantrik' in so far as they insist on the antinomy and its resolution.

The sexual content of alchemical literature is obvious and some alchemical terms bear a physiological analogy:

Alembic : the uterus.

Bath of Venus : the vagina, or possibly the amniotic sac.

Moderate Fire : (sexual) heat of the body.

Aqua Vitae: fluid secretions in general, female secretions in particular, of which eighteen are listed in Tantrik texts.

Seminal Viscosity: semen or rather its subtle counterpart, the Sanskrit *bindou*.

Sperm of the Philosophers: spermatozoa, male secretions.

Medicina Catholica: the quested essence; in particular, the feminine principle, perhaps the *anima* of Analytical Psychology, most alchemical literature being written from a masculine viewpoint.

It is interesting to compare my list with one in a diary kept by W. B. Yeats in 1889 (Nat. Lib. of Ireland, 13570) where he records the following:

'Simon Magus says:

Eden = universal womb.

Rivers of = umbilical cord.

Streams of = 2 veins and 2 arteries.

Embryo = point cosmic [?]

Vital fluid = [?] Amnium = Akasa.

Womb = Ether of space, photo [———?], manas.

Umbilical cord = Elementals, comets,
dream-content of [———?], Kama Rupa.

His handwriting is difficult to decipher, but this brief note indicates that his association of ideas was following a similar direction. Some of the instructions for the *O.T.O.*: higher degrees are couched in an alchemical code, where

athanor = penis.

serpent
blood of the red Lion } = semen.

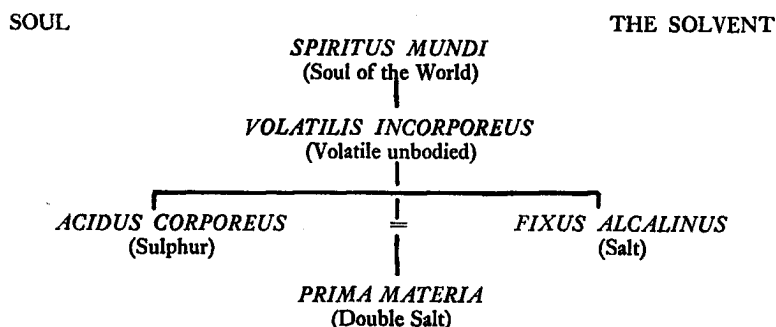
retort
cucurbite } = vagina.

menstruum of the Gluten = vaginal secretions.

First Matter = „ „ mixed with semen.

Amrita
Elixir } = First Matter transmuted.

If one consults still other alchemists, one finds three principles called the Three Serpents or the Triangle: these sometimes represent Soul, *Spiritus Mundi* (= Soul of the World) and the Solvent. At others, Mercury, Sulphur and Salt are almost equivalent to the *Gounas* of Hindouism, whose names may be translated as the serene, the aggressive and the sluggish tendencies in Nature. Turning again to the *Aurea Catena*, *Spiritus Mundi* is subdivided into three: *Volatilis Incorporeus*, (= Volatile Unbodied), contrasted with *Acidus Corporeus* (= Acid Corporeal) or Sulphur, and *Fixus Alcalinus* (= Fixed Alkaline) or Salt. Sulphur and Salt, their antinomy resolved, come together as Double Salt, the *Prima Materia* (= First Matter). A diagram clarifies this:



Offshoots of the GD have tried to carry on the alchemical tradition: Francis King's *Ritual Magic in England* reproduces an experiment worked by the Hermanoubis Lodge, Bristol, in this field. While other evidence suggests that its active period was less recent than Mr. King implies and may date back some forty years, its alchemical work seems to have had a practical application and the resulting medicines are reported efficacious when taken in small 'homoeopathic' doses, like Cockren's metallic oils. Such efforts, with those of Caro in the Midi, would seem to carry on the genuine line of Rosicrucian therapy.

In *The Monolith* for Spring, 1967, Robert Turner, then Co-Chief of the Order of the Cubic Stone, in a brief essay related the alchemical processes to the diagram of the Tree of Life. This gave no sign

| REGISTRATION DISTRICT Hackney | | | | | | | | | | |
|--|--|--------------------|-----|----------------------------|---|---|--|-------------------|-------------------------|---------------------------------|
| 1854. BIRTH in the Sub-district of West Hackney in the County of Middlesex | | | | | | | | | | |
| Columns:— | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10* |
| No. | When and where born | Name, if any | Sex | Name and surname of father | Name, surname, and maiden surname of mother | Occupation of father | Signature, description, and residence of informant | When registered | Signature of registrar | Name entered after registration |
| 32 | Eight February 1854 St Pancras, Little Place, St Pancras, Road | William Charles | Boy | William Charles | Mary Ann Charles formerly Collier | mercantile Clerk, 10, St Pancras place, West Hackney | Wm Charles Father 10, St Pancras place, West Hackney | March February | Wm Charles Registrar | |



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King James IV of Scotland: tradition tells that he survived Flodden Field and achieved immortality as a hidden adept. Mathers felt an occult link with him (artist unknown).

that he or any member of his Order had engaged in practical alchemy and I am not convinced that his interpretation of the Lions (Black, Red and White) and their riders is valid: he leaves out the (most usual) Green Lion and alters the generally-accepted colour-sequence of black/white/red. He borrows three out of the Four Horsemen of the Apocalypse and mounts them instead on Lions. He ignores the alchemical Trees of *Aesh Metzareph* and *Liber 777* and assigns the metals according to their respective planetary spheres. Thus following the planets, he identifies only seven processes; his interpretation is no more than an exercise in comparative symbology, shedding little light on the basics of alchemical discipline.

I have no space here to analyse Edward Garstin's two unpublished essays on *Alchemy and Astrology* but I will try to examine in some detail another work left by him, *A Glossary of Alchemical Terms*. I prefer all these to his *Theurgy* (1930) and *The Secret Fire* (1932)—though the former is soon to appear in a French translation—because they get down to (alchemical) brass tacks more than either of the published works. Edward disclaimed any practice in physical transmutations but admitted, if pressed, that he had attempted what he called 'spiritual alchemy'. I do not know exactly what he meant by this term, but too often the phrase indicates a merely-academic knowledge or some theory about the nature of the Great Work. Sometimes it covers no more than pious allegorising along the lines of 'purging the soul of its mortal dross to reveal the true spiritual gold', and so forth; or the equation of heat with love in a vein of sentimental religiosity. Where a hint of such attitudes occurs in Edward's published works they fail to touch the profundities of his subject. Judging by *A Glossary*, he may have known more than he was willing, or perhaps able, to say.

Besides Cockren, the *Aesh Metzareph* and the *Aurea Catena*, his sources include Thomas Vaughan's works, *The Ordinall of Alchemy* by Thomas Norton, pupil of Ripley, Trismosin's *Spendor Solis*, *A Suggestive Inquiry* by Mrs. Attwood (1850), Dr. John Dee's *The Hieroglyphic Monad* and the *Clavis Chemicus* from *The Rosicrucian Secrets* (unpublished), with *The Alchemical Writings of Edward Kelley* (1894), *The New Pearl of Great Price* by Peter Bonus (1546) and *The Triumphal Chariot of Antimony* of Basil Valentine. Edward

emphasises the work of past alchemists in Britain and shows no interest in those on the Continent at the present day. I base the following summary on his anthology of definitions because in elucidating the symbolic language of alchemical literature it also gives an idea of how certain GD students approached this recondite subject.

SUBSTANCES. Alchemy postulates a bodiless state which subsists both 'below' and 'above' that of the universe manifested to humanity as matter. (The use of such spatial imagery in order to hint at types of being outside the space-time continuum as ordinarily cognised is awkward and even misleading, but inevitable since language is limited by human perception.) This incorporeal state is the *Primum Ens* (= First Essence) by which its embodied counterpart, the *Prima Materia* (= First Matter) is bounded. Viewed as most dense in its 'central' manifestation, this *Prima Materia* operates a scale of changes both 'upward' and 'downward'; and it is with these extremities—'the confines where matter ends' in the words of *The Chaldaean Oracles*—that alchemy deals. Aristotle called it 'the Spagyric (i.e., separative) Art' because it consists largely in dividing the *Primum Ens* from the *Prima Materia* or *Corpus* which acts as its vehicle in the physical universe, 'separating the Volatile from the Fixed'. In an imagery which is remarkably constant across the boundaries of culture and epoch, the Eagle and sometimes other birds and winged beasts stand for the Volatile—also for the female, and Mercury when this is used for the feminine half in the alchemical equivalent of a Yin-Yang concept. The Lion and other beasts represent the fixed, also the male and Sulphur. The Gluten of the Eagle, otherwise called *Lac Virginis* (= Virgin's Milk), must be mixed with the Blood of the Lion to effectuate the combining of Yin with Yang. The imagery in other contexts for these polar opposites may be: White Woman and Red Man, Venus and Mars (♀ and ♂), the Moon and the Sun, Silver and Gold and the Queen and King.

The partition of the universe into the *Primum Ens* and *Prima Materia*—more or less equivalent to the *Pourousha* and *Prakriti* of Vedantic thought—is diagrammatic since reality is structured rather as a series of scales or degrees. In a recent and in some respects horrifying book, *The Beginning was the End*, Oscar Maerth employs a four-fold cosmic division—spirit, half-spirit, half-matter and

matter—which he learned during his stay in a Chinese Buddhist monastery and which applies both macrocosmically and microcosmically. In a similar sense, when alchemists speak of ‘three Mercuries’ or ‘three Sulphurs’ they are calling attention to the varied forms and functions of substances at different levels of being, and indicate by this particular subdivision just three of those several levels.

Comparatively few physical substances seem to be used in alchemical experiment but in its literature—of whose vast scope, extending throughout history and into all cultures, the ordinary educated person has no idea—each goes under a diversity of pseudonyms. Wherever the Art is found, its practitioners seem to be doing—and even saying—the same basic things. Some of their variants refer to a given substance at a particular stage of the Great Work or at a particular cosmic ‘level’; but the problem of decipherment is complicated by the use in some texts of the same name for distinct substances. One cannot understand an alchemical text by trying to translate it into everyday language: its challenge is more than that of a de-coding job and needs some faculty analagous to poetic appreciation. It is strange that the literature of alchemy has been neglected as an art-form—which it is, among much else; beyond my own immature article in *The Quest*, I know of little except Claude d’Ygé’s *Anthologie de la poésie hermétique*. The engraved illustrations which enliven many alchemical texts or, like *The Book of Lambspring* and the *Mutus Liber*, stand in their place, also await aesthetic assessment; as far as I know, the only attempt in this direction is Van Lerinef’s *Art et Alchimie*.

M. Caro tells me that to-day, should the aim be to experiment alchemically with physical substances, it is most difficult to obtain materials of the right quality through ordinary channels. The products available commercially are almost always ‘doctored’ chemically to facilitate packing, storage or transport; or indeed, brutally vitiated with a view to larger profits. To the alchemist they are therefore useless and he must place special orders or undertake other *démarches* to obtain what he needs.

ELEMENTS. There are four forms of the spirit (the incorporeal state) related to the (corporeal) Elements: *Azoth* is its watery form,

Kibric its airy, *Alocoph* or *Alicosoph* its earthy and *Sandarace* its fiery form. These are the Elements' subtle counterpart and the animals that figure prominently in alchemical texts and their illustrations are often emblematic of these Elements: whales or fish, of Water; the eagle, of Air; the lion or the ox, of Earth and the salamander or the dragon, of Fire.

Paracelsus (1493–1541) concocted an elaborate personal terminology which gives *Iliades* or *Ileides* as a collective name for the incorporeal Elements, Chaos, which he calls *Iliaster* and which is, like the Elements, four-fold. Macrocosmically, it is the Chaos of Earth, Water, Air and Fire which reflects itself into man as microcosm and is there known as *Iliaster Primus*, *Secundus*, *Tertius* and *Quartus* or *Magnus*. To go deeper, these *Iliastri* are concerned with the Elixir of Immortality and in this sense are extended by certain epithets or phrases. The *Iliaster Primus* (Earth) is called the Life-Force, Balsam of Nature and Balsam of Life. The *Secundus* (Water) can give conditional immortality through the four corporeal Elements. The *Tertius* (Air) is the Astral Power, to be obtained through the Quintessence or Fifth Element. The *Quartus* or *Magnus* (Fire) is called the immortality of Enoch or of Elias, brought about by a 'translation' of the dense body—which implies a re-arrangement of the particles composing it.

STAGES. In the course of the Great Work—the production of the Elixir of Life and/or the Philosophers' Stone—the chosen basic substance, whatever it may be, goes through three main stages called after the colours that occur when it is heated: Black, White, Red. These are further differentiated by some authors, thus:

| | |
|-------|--------------|
| Black | |
| | Blue or Grey |
| White | |
| | Saffron |
| Red | |
| | Purple |

In Dom A. J. Pernety's *The Great Art* (1786), the colours which mark the stages of the work are arranged with their planetary and metallic attributions thus:

| <i>Black</i> | <i>Grey</i> | <i>Peacock's Tail</i> | <i>White</i> | <i>Yellow</i> | <i>Red</i> | <i>Purple</i> |
|--------------|-------------|-----------------------|--------------|---------------|------------|---------------|
| ⚊ lead | ♃ tin | ♄ mercury | ♁ silver | ♂ copper | ♂ iron | ☉ gold |

More fully-tabulated, the stages can be related to season and Zodiac in this way:

| <i>Putrefaction or Dissolution</i> | <i>Black</i> | <i>White</i> | <i>Red</i> |
|---|-------------------------------------|----------------------------------|---|
| Winter Capricornus Aquarius Pisces | Spring Aries Taurus Gemini | Summer Cancer Leo Virgo | Autumn Libra Scorpio Sagittarius |

The mention of colour reminds one of a passage in *The Alchemist* where the house-boy, Face, complains:

‘ . . . these bleared eyes
Have watched to read your several colours, sir,
Of the pale citron, the green lion, the crow,
The peacock’s tail, the plumèd swan.’

Here the order of the colours and the stages they signify is confused, but the lines show how symbolic birds and beasts sustain a pictorial element in alchemical writing. Sir Epicure has already drawn attention to a special interpretation of Classical myths:

‘I have a piece of Jason’s fleece, too
Which was no other than a book of alchemy
.....
And all that fable of Medaea’s charms,
The manner of our work; the bulls, our furnace,
Still breathing fire; our argent vive, the dragon;
The dragon’s teeth, mercury sublimate,
That keeps the whiteness, hardness and the biting;
And they are gathered into Jason’s helm,
The alembic, and then sowed in Mars his field,
And thence sublimed so often till they’re fixed.’

The Atalanta Fugiens (1618) of Micahel Maier extends the technical use of mythology to alchemical ends.

SECRET FIRE. With the consideration of heat, the actual processes of alchemy come in question. There are said to be four grades of Fire related to Zodiacal signs and known as Sun of Aries, Sun of Taurus (Black Stage), of Gemini (White Stage) and of Leo (Red Stage), respectively. Or there may be a division into three grades instead: those of Aries, Leo and Sagittarius, the signs composing the Fiery Triplicity of the Zodiac, and further described as natural, unnatural and contra-natural. I suggest that the first of these three refers to the natural warmth of things—perhaps also to the utilisation of dung as a heating agent in some experiments; or a method of breaking up metals by proximity to a swiftly-turning disk of steel, without direct contact and without heat or oxydisation. In alchemical terms, this ‘melting’ is operated through the action of hidden (Elemental) Fire. The second may indicate the direct use of sunlight, and the attraction of lightning in the production of alchemical results sometimes associated with the Dry Way using crucible in place of Philosophers’s Egg. The third may allude to ‘the Puffers’s’ excessive application of heat in the athanor. The grades of Fire are sometimes more simply classified as Internal and External, or natural and applied heat.

PROCESSES. The processes leading up to the accomplishment of the Great Work are numbered in one text as four. These are: Solution of the chosen substance in mercurial water, Preparation of the Philosophical Mercury, its Corruption and the Generation from it of the Philosophical Mercury, its Corruption and the Generation from it of the Philosophical Sulphur. They are otherwise given as Solution, Ablution, Reduction and Fixation.

Most authors, however, posit a greater number of processes; the *Aurea Catena* has ten ‘links’ but twelve is more usual, often related to the Labours of Hercules. Norton symbolises them as Twelve Gates, Basil Valentine as Twelve Keys; I adopted the latter’s nomenclature as chapter-headings in my esoteric novel, *Goose of Hermogenes* (1961). *Le Livre des Feuillettes Hermétiques* (1763) of Kerdanek de Pornic describes twenty-two *Arcanes*, a number in-

evitably recalling the Major Arcana of the Taro. Here, in *Arcane XIII, La Floraison*: '*La Fleur des Sages croît sur la plante philosophique*'; and in *Arcane XIV, La Fructification*: '*. . . couleur du pavot des champs ou rouge vif du sang*', exactly describe the 'flower' in Cockren's laboratory, which must have reached a stage intermediate between these two when Edward saw it. This text was reproduced in *Initiation et Science*—famous for its articles on alchemical themes—No. 55 (1962) by Claude d'Ygé de Lablatinière, who died two years later. No. 63 (1965) of the same review contained an obituary by Serge Hutin and featured on the cover a photograph of d'Ygé which, strangely enough, bears a strong resemblance to Edward. Another text in French, *La Pilote de l'Onde Vive* (1678) by Mathurin Equem, Sieur du Martineau, contains twenty-one 'movements' and one 'fixed point', the latter frankly equated with the Fool of the Taro.

MICROCOSM. Scattered through the writings of Paracelsus one can find much lore relating not only to the subtle counterpart of metals but to the subtle body of the human being. When alchemy is used therapeutically, it is to this vehicle or to one of its subdivisions that treatment is directed and through which the cure is thought to ensue. In the Paracelsian system, the parts of the soul—or, better to say, the scale of subtle bodies—compare neatly with the Hindou (and Theosophic) seven-fold scheme. In order of subtlety, beginning with the most incorporeal or volatile, these vehicles are:

Paracelsian System

1. Spiritus
2. Flesh of Christ
3. Flesh of Adam
4. Archaeus
5. Evestrum
6. Iliastri
7. Limbus
8. Corpus

Hindou System

- Atma
- Buddhi
- Higher Manas
- Lower Manas
- Kama
- Prana
- Linga Sharira
- Sthula Sharira

THE GREAT WORK. This proceeds in three stages: the first, Rebis, is the conjunction of Sulphur and Mercury, frequently

depicted in illustrations by a hermaphrodite human figure, equivalent of the geometric Yin–Yang diagram. The second, the Elixir, is itself sub-divided into Elixir of Bodies, or ‘first rotation’ proceeding to the Blue stage; there follow the Seven Imbibitions which lead to the White Stage or White Tincture and then to the Red Stage or Red Tincture. The third is called the Elixir of Spirits or Elixir of Fire and is brought about by ‘fermentation’.

There are said to be two kinds of gold—White Gold which is ‘Our Mercury’ and Red Gold, ‘Our Sulphur’. The possessive pronoun indicates that common mercury and sulphur are not intended. It would seem to be just one more image for the concept of Ying–Yang polarity underlying alchemical thought.

I will conclude by stressing that the Elixir and the Stone are quested objects as agents of transmutation at all levels; and will quote one occasion, recorded in Thomas Vaughan’s *Memoriae Sacrum* (1658), on which the Great Work was effected:

‘... on the same day my dear wife sickened; and on the Saturday following, which was the day she died on, I extracted it by the former practice so that on the same day, that proved the most sorrowful to me, whatever can be, God was pleased to confer upon me the greatest joy I can ever have in this world after her death.’

Metallic transmutation, though necessary to the achieved alchemist’s end, is no more than a token of the Sage’s profounder knowledge and wider powers. The toiling Hyperchemist may produce transmutations of a sort in his laboratory, but without the ability to manipulate forces on ‘the confines where matter ends’ he is no Alchemist.

CHAPTER TWENTY-ONE

Tantra

The magical system taught in the GD is to be classed as Theurgy, the Magic of Light, as distinct from all types of sex-magic and even exclusive of them. In the Preface to his monograph of the same name, Edward Garstin defines Theurgia as

‘the practical part of spiritual alchemy’

and later continues:

‘ . . . the Egyptian Theurgists, who said that the Gods were Spiritual Essences, and were partaken of as light, leaving the light unaffected, while the partaker was filled.’ . . .

He adds:

‘ . . . nowhere in the truly sacred mysteries—at any rate in the West—was any teaching given involving any sex-practices, such as the introversion of sexual forces, endeavouring to draw these up the spine and into the brain.’

It follows from this that he disapproved of Aleister Crowley—indeed, when I first met my cousin he was very bitter against him, though less on account of his supposedly-harmful influence than because of his treatment of Mathers, which was shabby by any standards. Edward was always intensely loyal to Mathers and Moïna; but it is fair to say that towards the end of his life he modified his attitude towards Crowley and grew less blind to the latter’s merits—though he still deplored his oath-breaking, libelling and pilfering of others’ material. Perhaps Edward was becoming more tolerant

of the strangely-juxtaposed tendencies which constitute a human being.

While I believe Edward's view of sex-magic to have been generally held in the GD of his time—Regardie (in *My Rosicrucian Adventure*) expresses the same opinion concerning the absence of sex-magic in GD teaching—I also believe that certain of its earlier students of Second Order rank were given more than a hint of processes which might to-day be classed as 'Tantrik'. This speculation is difficult to substantiate since the teaching, if such there were, would not be committed to writing in any explicit way. In all occult sodalities the student receives—in addition to graded rites—instruction by stages:

1. From books in libraries, and by means of public or semi-public lectures, to which correspondence-courses are a possible adjunct or alternative.
2. Through 'Knowledge-lectures', as the GD called them: usually duplicated or privately printed papers available to members only; and in private lectures or seminars.
3. Through secret MSS lent only to the more advanced students; and individual teaching 'from mouth to ear'—the Unwritten Qabalah or its equivalent in other systems.

In these days of scientific enlightenment and universal education, should not information of any kind be available to all? Esoteric fraternities may be thought a little out of style in demanding secrecy or even discretion from their adherents. Yet how far do unqualified investigators penetrate into a nuclear research-laboratory, or non-initiates into an office where the policy of a financial consortium is decided, or the profane into a Government Department concerned with Defence? (The result of the last type of intrusion may well be imprisonment.) Even the International Committee of the Red Cross at Geneva—*La Maison* to its members, who never exceed twenty-five in number—meets for its major decisions in strict secrecy. These examples demonstrate the fact that when matters are considered important enough, secrecy is the rule; those who demand admittance must be in possession of the equivalent of a pass-word.

Returning to the field more usually designated occult, the problem is to determine if there is in the West any *corpus* of tradition comparable to the Tantras of the Orient whether Taoist, Buddhist or

Hindou. While sex-magic of various kinds is common to all cultures especially at the level of folk-practice, I doubt if one can find Tantra properly so called in Europe unless as an importation from the East. Those writers who profess to discover it tend to stress one of Tantra's 'Five M's'—*Maithuna*, sex-intercourse—at the expense of its other four. Nonetheless Tantra is, according to Philip S. Rawson, organiser and cataloguer of the Arts Council's exhibition of Tantrik Art in 1971,

'... a cult of ecstasy focussed on a division of cosmic sexuality. Life-styles, ritual, magic, myth, philosophy and a complex of signs and emotive symbols converge upon that vision. The basic texts in which these are conveyed are also called Tantras.'

This exhibition, one of the most inspiring, aesthetically and metaphysically, I have ever seen, gave a clear insight into a specialised and sophisticated world-view. (I did not hear of any complaints about 'obscenity' and I hope there were none.) I suggest that Tantra in art, philosophy, feeling, represents the Magian strain in Oriental culture: I take the term from Spengler's *Der Untergang des Abendlandes* (a title too-briskly translated as *The Decline of the West*) where this style, distinct equally from the Classical and the Romantic modes, was first isolated.

Had one the opportunity to study them in depth, certain of these Tantrik exhibits would, I feel sure, cast light on Dr. Dee's Enochian system: I think of geometrical arrangements of the letters of the Sanskrit alphabet, and other diagrams consisting of squares for astrological computation and again, Tantras representing the origin of the lingam. If Dr. Dee is the most profound example of Magian thought in the West he may be also a Western exponent of Tantrik thought. Another theme (just one more!) which lies awaiting exploration.

As any equivalent of Tantra would belong to the third and most secret category of esoteric instruction in a magical fraternity, one can only collect scattered references, gossip even, as indication of its presence in the GD—much as, in the sphere of national politics, one can sometimes gain insight from the Questions asked in Parliament rather than their replies, often phrased in an 'officialese' designed

to bewilder rather than enlighten. Following such faint trails one can pick up traces of a Tantrik or anti-Tantrik attitude in several GD members; in Mathers and Moïna themselves; then in Dr. Edward Berridge and Annie Horniman (remember her expressed disapproval of him in this regard); in W. B. Yeats, Dr. Brodie-Innes, Aleister Crowley (of course) and A. E. Waite with Arthur Machen as his disciple.

Why did the Mathers's select Isis from the Egyptian pantheon for a cult-revival? (Or were they rather selected by her?) Who or what was she, besides the power of the Invisible Station which should inspire the Praemonstrator of a GD temple? She was the Moon as Queen of Heaven but also the earth and its corn, nourisher of mankind—both Iesod and Malkuth on the Tree of Life. Archetype of mother, sister and wife she was, beyond that, the Great Goddess of all the pantheons, Mother Nature herself—Binah but also Ain Soph Aur, the all-pervading and all-producing. When Moïna assumed the god-form of Isis she became the universal Shakti to her husband. Did they feel some 'lunar' influence as needed to balance the GD's Magic of Light and was this the motive for their revival of Isis-worship?

Waite's interest (with the exception of Crowley's) is, surprisingly to say, the best-documented. In the Gerald Yorke collection of MSS at the Warburg Institute, London, is a work by Waite entitled *The House of the Hidden Light* (1903) which was never published though bound into a volume through the assiduous care of Mr. Yorke. It mentions *The Veritable, Ancient and Rectified Rite of Lilith, called 𐄂 in the Great Book of Avalon*. Whether this *Great Book* was ever written does not appear but as to the portion of it called *The Rite*, one can guess at its intention by analysing the names in its title. In Qabalistic tradition, Lilith is ruler of the Qlipoth (= 'Shells' or Evil Demons) pervading the averse aspect of Iesod, microcosmically the sphere of sex. Rabbinic lore characterises her as Adam's first consort, a succuba and mother of succubi—which suggests that this *Rite* concerned sexual congress with praeternatural beings. Legends elaborate further, assigning the Younger Lilith as wife of Asmodai, who rules the sphere of *Venus Aversa*, the Qliphotic Netzach; and Lilith the Elder as spouse of Samael, prince of the Qliphoth of Chokmah, sphere of the Dark Father. It

seems as though Waite were dealing, not only with sexual magic, but with its 'blacker' side. He had investigated Andrew Jackson Davis during an earlier Spiritist phase and was to publish in 1922 an account of Davis's Harmonial Philosophy. But this *Rite* would seem to go much further than Davis's fairly tentative sexual theories. The Hebrew letter ל (=L, Lamed), however is allotted to the sign Libra, mansion of Venus and to the Major Arcanum known as Justice, both without goëtic undertones. (Crowley re-named the card Adjustment and ascribed to it a phallic-vulval significance as 'The Woman justified by Iod'.)

Waite goes on to say that the *Rite* is symbolically related to the third letter of the Sanskrit *mantram* AUM: as A and O (U) were already in use as emblematic of the Magic of Light and typified sunrise (Greek *Eos*, 'Eos), M must have indicated another path—'lunar' as distinct from 'solar', perhaps, one which utilised the feminine current as such. The Magic of Light expresses the unisex idea in an occult sodality either by admitting men and women on a equal footing, irrespective of their sex, or by restricting membership to men only. Tantra, however, needs women because in its view their psycho-physical constitution contains elements absent from that of the male. This is the basic inspiration of all cults devoted to the Great Goddess and the reason for the suspicion with which they are commonly viewed in a male-oriented society. Thus, while a Tantrik group admits women, it cannot do so on a unisex footing since the reason for their presence consists in their very difference from men. This view may be aptly suggested by the letter M; any fraternity making use of the powers which the Goddess subsumes could come under the same designation, also those women-only groups deriving from myths of the Amazons. These are not necessarily of a Lesbian tendency, though I understand that such exist: in Elliott O'Donnell's *Secret Societies of Modern London* one of them is mentioned as The Gorgons, but there is no evidence of such sororities in connection with the GD.

Waite's *Rite* is not given in full so it is impossible to say how far it openly made a cult of the Goddess. Evidently his initiates formed a secret group within his HOGD (like certain of its predecessors in *Isis-Urania*) but were not drawn exclusively from it. All his members had left the original *Isis-Urania* by this time and were consequently

in schism, Waite lists them under their GD mottoes and I append their names in the profane world:

| | | |
|-------------------------------------|---|-------------------------------|
| <i>Soror Shemeber</i> | = | Pamela Carden—Mrs. P. Bullock |
| <i>Soror Hilaria</i> | = | ? |
| <i>Soror Vigilante</i> | = | Mrs. (Helen) Rand |
| <i>Soror Fidelis</i> | = | Elaine Simpson |
| <i>Frater Resurgam</i> | = | Dr. Edward W. Berridge |
| <i>Frater Levavi Oculos</i> | = | Percy Bullock |
| <i>Frater Finem Respice</i> | = | Dr. Robert W. Felkin |
| <i>Frater De Profundis Ad Lucem</i> | = | Frederick L. Gardner |
| <i>Frater Anima Pura Sit</i> | = | Dr. Henry Pullen Burry |

One should add Waite himself and his great friend Arthur Machen; also perhaps Crowley, since he was already associated with Elaine Simpson and Dr. Berridge in the loyal *Isis-Temple*. The connection of these Hermetic students with the *Rite* sheds an unexpected light on the personality of some of them, not least on that of Waite himself; and one may also speculate on how Mrs. Rand reconciled herself to Dr. Berridge, to whom shortly before she had been almost as much opposed as was Annie Horniman.

Waite gives another list of names, seemingly in respect of Offices rather than individuals, which includes:

| | |
|-----------------------------|--------------------------------|
| <i>Frater Aquarius</i> | <i>Soror Benedicta in Aqua</i> |
| <i>Frater Elias Artista</i> | <i>Soror Gloriosa in Igne</i> |
| <i>Frater Christophoron</i> | |

The two last obviously represent a version of the GD Stolistes and Dadouchos—Stolistria and Dadouché if the Offices are taken by women-initiates—nighed on the Tree of Life in Hod and Netzach respectively. *Christophoron* (= Christ-bearer) could be an Office attributed to the sphere of Tiphereth, while *Elias Artista*, which has alchemical overtones, and *Aquarius* would be referred respectively to Geburah and Chesed. Waite himself probably took the Office of *Elias Artista* since he used this title in other places almost as if it were an extra magical motto, and Machen was sometimes called *Aquarius* instead of *Filius Aquarii*.

Waite belonged to a generation which tended to veil in Latin the franker parts of any discourse, and this one is wrapped up as well in his usual obfuscated prose. He casts oblique glances, however, at a mysterious *Locus Faunorum* (= Place of the Fauns) and a *Locus Inferioris Zion* (= Place of the Lower Zion) which can scarcely

imply anything if not sexual polarity. The latter name is in fact a Zoharic locution for the female genitalia (*Idra Zuta Qadisha*, ch. XXII, 744); the passage is a clear example of the sexual basis to much Qabalistic thought. Even if all is to be taken symbolically, what is said must concern a rite oriented to sex-magic and therefore distinct, not only from the Magic of Light but also from the Christianity to which Waite continually animadverted—to use a word of which he surely would approve! I call to mind the fringe-Masonic ritual recorded by Crowley in *Energised Enthusiasm* (The Equinox, No. II) which I once assumed to be fantasy.

If it is surprising to find Brodie-Innes as a collaborator of Waite in this sense—the two were personally as oil and water—it is no surprise at all to find him an advocate of Tantra, in which he had already shown an interest. If Kenneth Grant is right in thinking that *Shakti-tantra* or its Western equivalent formed the basis of Dion Fortune's occult work, then she received an initial impetus towards it from Brodie-Innes. Nor is the co-operation of Dr. Berridge astonishing since one of the first serious squabbles to strain the fabric of *Isis-Urania* arose from his adherence to the Brotherhood of the New Life. This was founded by the naturalised American Thomas Lake Harris who with his followers, one of whom was the fascinating Scotsman Laurence Oliphant (1829–88), author of *Sympneuma*, established several communities to put his ideas into practice. Here belief in a double-sexed deity replaced extreme monotheism, group-marriage and the search for the soul-mate were advocated and trance-states induced by means of Karezza (what the *O.T.O.* was later to call Dianism) were encouraged. Mild enough by present-day standards, Berridge's propaganda for these notions would have been found generally shocking in the Britain of last century, and Annie Horniman was not the only occult student to be scandalised. Complaints soon reached Mathers, by that time domiciled in France, that Berridge was leading the younger members astray. Mathers, however, refused to discipline him as Annie demanded and told her (more or less) to mind her own business. He made it clear that in his opinion everyone should reach a conclusion on sex-questions without interference from their fellow-students, though they could apply to their superiors in grade (i.e., himself and Wynn Westcott) if they felt the need of guidance. His attitude is

remarkably broad-minded in a man who, as far as one can judge, himself led a life of considerable abstinence. Berridge repaid the tolerance of his Chief by rallying support for him in the hour of need, which struck some years later on the defection of most of *Isis-Urania's* initiates.

Whether Lake Harris evolved his ideas out of his own *ingenium* or otherwise, they certainly bear some resemblance to Tantrik Yoga. The Tantrika avoids 'wasting' semen in orgasm; the substance is valued for its occult properties and is ideally absorbed into his psycho-physical being where, especially, its subtle counterpart reinforces his subtle body or bodies. Oliphant advocated a system of 'internal respiration', related to yogic breath-control, to be used especially during the sex-act. A booklet by Alice B. Stockham entitled *Karezza* (1895) describes this sex-praxis in some detail; it would seem to be indistinguishable from what Catholic theologians, when listing permissible methods of contraception, call *Coitus Reservatus* and which they classify as a type of continence.

This instance of Casuistry makes one wonder whether the relationship of Mathers with Moïna was strictly and permanently 'platonic', that is, based upon continence as ordinarily understood and as her letter of December 31, 1895 to Annie Horniman would imply. Could it be that *Karezza* was not excluded, being assumed to be a 'spiritualised' praxis far removed from ordinary sexual stimuli and their satisfaction? If Mathers exercised as much mesmeric ascendancy over his wife as Westcott opined, he may have persuaded her that *coitus reservatus* was not a sex-act and to overcome to this degree her repugnance from intimate physical contacts. Seated face to face, ritually robed in nemyss and mantle, the scarlet and blue reversing the traditional colouring of Boddhisattva and Dakini, they may have remained entranced for hours in a mutual enthronement.

Whatever their relationship consisted in, continence (in either the accepted or the casuistic sense) it did not injure Moïna in any way: one never hears of her as physically ailing, nor does she seem to have been emotionally victimised. I am not sure that the same can be said of Mathers: though he was of tough physique and always took steps to maintain his health and strength, accounts dating from before the turn of the century and stretching forward to the outbreak of the 1914 War note in him symptoms of nerve-strain. May not these have

been due in some measure to the taxing control which Karezza demands? Several sexologists have warned against the practice on these grounds.

There may be further reason for misgiving: while one knows that Crowley is not a trustworthy reporter, especially when his subject is an ex-friend, an assertion which may be pertinent occurs in *Liber Agape*. This is an *O.T.O.* instruction-paper dealing with sex-magic quoted by Kenneth Grant in *The Magical Revival*. Having indicated the use of the mouth in a vampiric manner at the culmination of intercourse, Crowley continues:

‘It was used by the late Oscar Wilde, and by Mr. and Mrs. ‘Horos’ also, in a modified form by S. L. Mathers and his wife, and by E. W. Berridge.

The ineptitude of the three latter saved them from the fate of the three former.’

As the said fate involved prosecution and a long prison sentence, the implication would seem to be that the practice Crowley hints at, if completely performed, would so pervert the judgment of its practitioners as to urge them into crime while obstructing their escape when the Law prepared to catch up on them. But Crowley was irresponsible in such accusations and he may, knowing Berridge’s predelictions, have thrown in a snide remark about the Mathers’s for good measure.

Whether or not they used or attempted to use this species of vampirism, wherein the partners become Sage and Victim, it is plain that Karezza in itself could have brought them some advantages. Not only could it provide an occult launching-pad for exploring the realms of mystery but a contraceptive whose near-safety would obviate concern in respect of family ties—rather than which both undoubtedly desired occult advancement. In view of the continually-precarious state of their finances the care of dependants would have frustrated the mission to which both had been called.

Mathers’s teaching dealt with sex in another, more recondite manifestation—that of the Elemental spouse. Both he and Wynn Westcott not only believed in the possibility of such a union but

must have taught methods by which a partner from praeternatural regions could be attracted. They recommended an Elemental marriage to Mrs. Carden, despite the fact that she was married already in a less rarified fashion to A. J. Carden and had produced a daughter. Without more detailed documentation than is at present available, it is impossible to say more than that here again the two GD Chiefs were in accord with Tantrik tradition, for the advanced Tantrika has methods of obtaining a Daimon-lover. Such beliefs are not confined to specialised cults in the Orient, however: the folk-lore of the world teems with stories of the fairy-bride or fairy-bridegroom, whether beneficent or averse, from the seal-man and seal-woman of the Hebrides through the Lady of the Lake or the Lamia to the mermaid ancestress of the Lusignan line. If such unions result in offspring—and they are often said to do so—it is difficult to dismiss them as mere fantasy without also classifying all our forebears as mentally deranged. While Moïna disliked the idea of Elemental mates as much as human ones, she did not doubt the possibility of such, and one wonders how long she continued to resist it in face of what she sincerely believed to be Rosicrucian teaching. She must in the *A.∴O.∴* have given instruction on such subjects as *The Esoteric Philosophy of Love and Marriage* if she banned, as too revealing, Dion Fortune's book of this title.

Mathers need not have gone as far afield as the secret systems of China, India or Tibet: Islam hides a similar tradition with the Beni Udhra sect and for several reasons it is more likely that, if Tantra (so called for the sake of convenience) formed a part, albeit hidden, of Rosicrucian doctrine, it came from the Near rather than the Far East. Mathers himself was temperamentally opposed to Oriental borrowings and there is no evidence to suggest that he ever joined the *O.∴T.∴O.∴*. Though I cannot find anything in Europe comparable with the extensive Oriental systems properly designated as Tantrik, some residues of the Pre-Christian Gnosis which taught similar doctrines may have survived the centuries. In general, however, Europe owes its Tantra to Eastern lore brought back in more recent times by enterprising travellers like Karl Kellner who have penetrated exotic cults in the course of their wanderings.

The seal was set on these graftings when Crowley was initiated into the *O.∴T.∴O.∴* in 1912. Mathers may well have given him an

inkling in his early studies and, like others, he no doubt gleaned something from his travels, though too much has been made of his Tantrik Gourous. Crowley stayed in the neighbourhood of Madoura, South India, for only a few days and could not have taken any advanced initiations there in so brief a time. Later in Benares he had a talk with Shri Swami Swayam Prakashananda Maithila, and with Munshi Elihu Bux at Agra; but neither was a Tantrika and there is no reason to think that Tantra was discussed. As to Shri Mahatma Agamya Paramahansa Gourou and Bhima Pratap Sen, who are claimed by some as his mentors in Tantra, he did not ever meet them but only received their teaching, at third hand and much later, from Theodor Reuss: they had been the initiators of Karl Kellner. Towards Agamya, Crowley did not feel the respect due to a revered master, judging by the scornful account by Col Fuller which he published in *The Equinox*, No. IV. While Crowley was one of nature's Tantrikas, his proclivities were not channelled in a workable system until his reception into the *O.:T.:O.:.*

I do not belong to that school of thought—whose chief exponent is, perhaps, Serge Hutin—which sees in love-stories by several poets of the *Belle Epoque* the work of Tantra-initiates. Dr. Hutin thus claims Rimbaud on the strength of the sonnet *Voyelles*, and de L'Isle Adam of *L'Eve Future*; earlier, there was de Nerval and Aurélie. In no case is there hard evidence for membership of a closed group—nor for anything more than erotic sensibility. I append my own translation of *Voyelles* so that all can judge whether it mirrors 'An Ascent unto Daath' or any similar occult praxis:

VOWELS

A black, E white, I red, U green, O blue—
Vowels, I'll tell your hidden origin!
A, swarthy coat of glistening flies that whine
Round disenchanting stench there below

E, white of curtain-mist, the glacier's proud
Spear-shaft, pale kings, rustle of umbel-bloom
I, lovely in ire or sad delirium
The crimson laughing lips that have spat blood

U, tides, celestial murmur of green seas
 Peace of herd-scattered pasture, wrinkled peace—
 Alchemy's imprint on a studious brow

O, the last trumpet of strange stridencies
 Omega, violet radiance of Her Eyes—
 Aeons and Worlds rise through their silence now!

It seems to me that Dr. Hutin confuses fantastic love-affairs with an obscure but exacting discipline. With W. B. Yeats, however, one is on firmer ground; one knows at least that he spent the greater part of his adult life as a member of a secret fraternity. Though never closely associated with either Waite or Crowley (and this is one reason for divining a Tantra-like strain in the illuminations of Mathers himself), Yeats set a high metaphysical value on sex, both in his personal life and in his work. The latter falls into Spengler's category of the Magian; many of his poems celebrate what he calls 'the solved antinomy', of which he sees marriage, and indeed all sexual love, as a glyph. He extends this idea in the prose of *A Vision* (1926 and 1937) where it recurs as one of the basic themes. In 'the union of man and woman' he sees 'a symbol of that eternal instant where the antinomy is resolved'. The book is full of abstruse statements like:

'... passionate love is from the Daimon which seeks by union with some other Daimon to reconstruct above the antinomies its own true nature.'

and:

'... in the most acetic schools of India the novice tortured by his passion will pray to God to come to him as a woman and have with him sexual intercourse, nor is the symbol subjective ...';

While I have no wish to overestimate the 'Tantrik' tradition in the GD there are some hints suggesting its existence. Whatever leakages there may have been previously, it was Ellic Howe's publication in *The Magicians of the Golden Dawn*, of Moïna's revealing letter to Annie which brought the matter to the surface. While Mathers and

Moïna communicated this and any other sexual teaching only to pupils who in their view were ready for such instruction, Waite must have come at it by another, probably transatlantic route.

* * * *

It is plain from such intimations on the lore of Elementals and their relationship with humanity that much Order-teaching has not yet reached the general public. Material already given out lies hidden in mundane recesses; more remains undisclosed, in the keeping of Guardians who await those qualified to receive it undistorted and transmit it with discretion. Will the year 1975 see them emerge?

The Order has spread—not as its Chiefs would ideally have willed, but it has spread; and its name is more powerfully evocative than ever before. If a complete revival is to take place in the future, its master-spirit must be, as Mathers aimed to make himself, both a scholar and an adept. He must have a good knowledge of Hebrew, Greek and Latin, preferably of Arabic also; and he must possess at least several of the occult *buada* (= excellencies) and *clessa* (= accomplishments)—to substitute Gaelic terms for the Sanskrit *siddhis*. How far Mathers succeeded may be gauged by comparing his attainment with that of most present-day occultists.

‘I *may* fail but I *will* be renowned, like the race of the echoing Morven!’

ELEGY ON
THE HERMETIC ORDER OF THE GOLDEN DAWN
(Founded 1888)

The name by which it sought to be
Unknown belied its tinge of light—
The sunset of a century
Was nearer to its point of sight

Mathers and Mina, Florence Farr
Maud Gonne, Yeats, Crowley, Machen too
All took the journey to Damcar
With Allen Bennett the Bhikkhou

They entered in the temple's close
And some came out the further side
Some backed away with gain or loss
And others tragically died

But set on all a hidden stamp
The rays that from its luminary
(Though not the ever-burning lamp)
Marked once again the magian way

While evening's acrid brilliance
Played a phantasmagoric rite
They cast a keen delusive glance
Through the proscenium of night

The promise was, to draw aside
The curtains of great Isis' veil
Counting disease and suicide
Well risked by all if one prevail

* * * *

The gods that Mina made to deck
The inner vault of mystery
Are now sewn up inside a sack
Stored in a dank depository

(For Mina had the *collage* found
Before Max Ernst she learnt to glue
Bright slivers on a canvas ground
And livened Horus' fading hue)

Alas for all her joys and pains
All her sincerity and pose!
Her quested treasure still remains
The perfume of a *Secret Rose*

INDEX

Note. Names occurring *only* in membership-lists or diagrams are not included.

- Adams, Dr. Mary E. (Rose), 90
 Adiye, Alice M. Willet, 97
 Aga Khan, Mirza, 127
 Agamyā Paramahansa Gourou, Shri Mahatma, 295
 Ahmed, Rollo, 193
 Ahmed Ruhi of Kirman, Hadji Shaykh, 127
Ajunta Temple, the, 269
 Allgood, Sara, 141
Alpha Omega Temple, the, 138, 140f.
 Alverda, Hugo, 39
Amen-Ra Temple, the, 137f., 149f., 184, 190, 244
Amoun Lodge, the, 191f., 195, 198, 216f., 245
 Ancient and Archaeological Order of Druids, the, 120
 Ancient Order of Druid Hermetists, the, 120, 123, 127
An Druidh Uileach Braithreachas, 117, 120, 122, 124f., 127, 129f.
 Ansell, Mrs. E. A., 119, 127
Argenteum Astrum Order, the, 204, 238
 Arnold, Sir Edwin, 125
 Ashmole, Elias, 123, 255, 259
 Atkins, Hylda M., 57
 Atwood, Mary, 277
 Aubrey, John, 123
 Auden, Wystan H., 236
 Ayton, Rev. William A., 52, 272
 Ayton, Mrs. W. A. (Ann), 52
 Barbault, Armand, 269
 Bardic and Druid Order, the, 198
 Barrucand, Victor (Pierre Victor), 53, 80
 Bataille, Georges, 41
 Bauer, Michael, 134
 Beale (Miss), 152
 Beardsley, Aubrey, 219, 225
 Beerbohm, Max, 223
 Bell, Ernest, 29ff.
 Bénizet, 58
 Bennett, Allan MacGregor, 79, 84, 90, 102ff., 111, 118, 124, 138, 144, 146ff., 164, 172, 213, 222, 250, 298
 Bennett, Arnold, 144
 Benson, Sir Frank, 223
 Bergier, Jacques, 144, 224
 Bergson, Prof. Henri L., 50, 53, 93
 Bergson, Michael G., 49
 Bergson, Mrs. M. G. (Kate), 49
 Bergson, Moina (see MacGregor Mathers, Mrs.)
 Bergson, Philip, 59
 Berridge, Dr. Edward, 90, 92, 139f., 148f., 160, 163, 170, 185, 199, 220, 232, 245, 288, 290f., 293
 Besant, Annie, 119, 126, 128, 140, 152, 169
 Bigge, Caroline A., 197
 Bigham, Mr. Justice, 91
 Bingham-Hall (Mrs.), 195
 Blackden, Marcus W., 191, 200
 Blackwood, Algernon, 210ff., 238
 Blackwood, Sir Arthur, 210
 Blake, William, 122f.
 Bland, Hubert, 227
 Blavatsky, Helena P., 29, 36, 39, 77, 118f., 126, 151, 168ff., 173, 254, 255
 Bloch, Alex, 260
 Boehme, Jacob, 272f.
 Bois, Jules, 44, 85, 101, 109, 113, 139
 Booker, Christopher, 224
 Borrow, Antony, 235
 Boughton, Rutland, 167
 Boullan, the Abbé J.-A., 139

- Bowen, Capt. P. G., 119
 Bradon, J. R., 62
 Brettle, John W., 52
 Brodie-Innes, Dr. John W., 88, 118,
 138, 140, 149ff., 170, 184f., 190f.,
 195, 199, 216f., 255, 288, 291
 Bronte, Duke of, 166
 Brook, George H., 137
 Bruce, Lucy H. M., 195
 Brydodd, Philip, 122
 Bullock, Percy, 84, 172, 191, 216
 Bulwer-Lytton, Edward (Lord
 Lytton), 33, 51f., 151f., 273
 Burrows, Herbert, 169, 192
 Burry, Dr. Henry Pullen, 84
 Burton, Sir Richard, 62
 Buss (Miss), 152
 Bux, Munshi Elihu, 295

 Cammell, Charles R., 254f.
 Campbell, Alan, 140
 Campbell, Mrs. A. (Joan), 140
 Campell, H., 97, 142
 Canseliet, Eugène, 269
 Carden, Alexander J., 294
 Carden, Mrs. A. J. (Anne), 294
 Carmichael, Alexander, 167
 Caro, Roger, 269f., 276, 279
 Carpenter, William, 122
 Carson, Sir Edward, 62
 Case, Dr. Paul Foster, 139
 Case, Mrs. P. F. (Ann Davies), 139
 Castle of Heroes, the, 56
 Cattianx, Louis, 269
 Charles Edward, Prince (the Young
 Pretender), 77f.
 Charpentier, Louis, 252
 Chichester, A., 30f., 187
 Chwolsohn, 254
 Chubb, Ralph, 220
 Close, Herbert H. ('Meredith Starr'),
 24, 32f., 129
 Cockren, Archibald, 271f., 276f.
 Coleman Smith, Pamela, 99, 232, 250f.
 Collins, Mabel, 119, 151f.
 Collison, H., 232
 Constant, Alphonse Louis ('Eliphas
 Lévi'), 62, 101, 171
 Cooper, Mary, 118

 Cooper-Oakley, Isobel, 118
 Courtneidge, Charles, 141
 Cox, Benjamin, 137
 Creasy, John, 29
 Cromlech Temple, the (Solar Order),
 138, 185, 195
 Cropper, Margaret, 230
 Crow, Dr. William B., 16, 79, 93
 Crowley, Aleister, 15, 24f., 29, 32f.,
 35, 40, 51, 55, 60f., 64, 66, 79f., 84,
 86, 89ff., 101, 103ff., 108ff., 118,
 128, 138, 140, 146ff., 151, 155, 159f.,
 163ff., 169f., 172, 174ff., 181, 185,
 187, 193f., 204ff., 211ff., 220, 222,
 229f., 233, 238, 247, 250f., 256ff.,
 263, 285, 288ff., 293ff., 298
 Cubic Stone, the Order of the, 202,
 246, 262, 276

 Dauthendey, Max, 84ff., 110
 Dauthendey, Frau M. (Anni), 84
 Davidson, Gustav, 98
 de Bry, Franciscus, 35
 de Glenstrae, Comte, 51
 de Lablatinière, Claude d'Ygé, 279,
 283
 de L'Isle-Adam, Villiers, 295
 de Miramar, Maria T. F. (Mrs. A.
 Crowley), 175, 214
 de Nerval, Gérard, 295
 de Pasqualli, Martinez, 39
 de Pornic, Kerdanek, 282
 de Saint-Martin, Louis-Clude, 39
 de Steiger, Juliette, 244
 Dee, Dr. John, 243, 254ff., 277, 287
 della Mirandola, Pico, 247
 Dickens, Charles, 62
 Dickson, Dr. George Carnegie, 138
 Dickson, Mrs. G. Carnegie (Edith),
 138, 195
 Dunlop, G. D., 119
 Durand, James M., 85, 139
 Durand, Mrs. J. M. (Theodosia), 85,
 139

 Eddison, E. R., 234
 Edwards, Dr. Oliver, 49, 53, 58, 64,
 136
 Eliot, Thomas S., 236

- Elliott, John H., 90, 216
 Encausse, Dr. Gérard ('Papus'), 74
 Equem, Mathurin, Sieur de Martineau, 283
 Ervine, St. John, 161

 Faivre, Antoine, 144
 Farquharson, Alexander, 89
 Farr, Florence (Mrs. Edward Emery), 84, facing p. 128, 129, 141, 143, 146, 152ff., 160ff., 164, 172, 215, 238, 298
 Farr, Dr. William, 152
 Felkin, E. (Miss), 216
 Felkin, Dr. Robert W., 132, 138, 150, 170, 175, 191f., 196f., 199, 215ff.
 Felkin, Mrs. R. W. (Mary), 132, 138, 215
 Felkin, Mrs. R. W. (Ethel), 192, 216
 Fenton, De Wend, 92
 Ffrancon-Davies, Gwen, 167
 Firth, Violet M. (Mrs. Penry Evans, 'Dion Fortune'), 58, 95, 142, 150f., 184ff., 211, 217ff., 238, 247, 291, 294
 Firth, William, 62
 Fitzgerald, Rev. J. C., 197
 Flaccus, Quintus Horatius (Horace), 97
 Fornario, Netta, 58, 184f.
 Forster, E. M., 236
 Fox, Maureen, 157
 Frazer, Sir James G., 62
 Freemasonry, 20, 69f., 75, 134, 137, 216f., 258
 Fuller, Maj.-Gen. J. F. C., 61, 66, 92, 111f., 164f., 295

 Gaster, Dr. Moses, 16
 Germer, Karl J., 105
 Gilchrist, Mary, 186f.
 Gleadow, Rupert, 29
 Gleadow, Mrs. R. (Helen), 29
 Goethe, Johann W., 36
 Golden Dawn, the Hermetic Order of the, 133ff.
 Golden Dawn, the Holy Order of the, 15, 20, 117ff., 133ff., 232ff., 298
 Gonne, Maud (Mrs. Shaun MacBride), 55f., 84, 93, 106, 111, 138, 143, 153, 156ff., 160f., 164, 167, 172, 248

 Goodchild, John A., 168
 Gordon, Rev. A., 124f.
 Gough, Gerald, 29
 Gourdjeff, George I., 238
 Grant, Kenneth, 119, 174, 189, 291, 293
 Grant, Mrs. K. (Steffii), 174
 Gregory, Augusta (Lady Gregory), 33, 136, 161
 Grimm, Jacob L., 62
 Guénon, René, 38, 113
 Gurney, Edmund, 168
 Gutch, Rev. A. P., 197
 Gwynn, Stephen, 156

 Hadfield, Alice M., 234
 Haggard, Sir Rider, 144
 Hall, John, 194
 Hamilton Jones, J. W., 258
 Harris, Frieda (Lady Harris), 213, 251
 Harris, Thomas Lake, 127, 149, 291
 Hartmann, Franz, 132
 Haussmann, Baron, 62
 Heath-Stubbs, John, 203
 Hermanoubis Temple, the, 134, 196, 245
 Hermes Lodge, the, 192f., 195f., 218, 245, 268
 Hermetic Society, the (Dublin), 119, 136, 157, 173
 Hermetic Society, the (London), 16, 119, 123, 146, 168, 170
 Heym, Gerard, 17, 50, 57, 59, 86, 93, 95, 139, 258, 270ff.
 Higgins, Godfrey, 120
 Hilarion, the Master, 37, 186
 Hill, Lucille, 140
 Hirsig, Leah (Faesi), 214
 Hoadson, Alice, 228
 Hockley, Frederick, 75, 120
 Hogg, Ameila, 222
 Hone, Joseph, 68, 86, 108f.
 Horniman, Annie E. F., 49, 51, 58, 64, 66, 78, 81ff., 86, 88, 108, facing p. 129, 136, 138, 149, 153, 159ff., 164, 172, 260f., 288, 290ff., 297
 Horniman, Frederick J., 82, 159
 Horton, W. Thomas, 219ff.
 Horus, Theo, 90f., 150, 179f., 226, 293

- Horus, Mrs. T. (Laura Salomon, etc.), 90f., 150, 179f., 226, 293
Horus Temple, 136f., 138, 162, 246, 299
Houghton, Michael (Horowitz, 'Michel Juste'), 142
Howard, H. Theodore, 202
Howe, Ellic, 34, 36, 44, 54, 61, 66, 71, 73, 81, 104, 134, 170, 191, 226, 232, 296
Hügel, Baron Von, 230
Hughes, Donald, 192f., 195
Hughes, Mrs. D. (Hope Mackenzie), 192f., 195
Humperdinck, Engelbert, 62
Hund, Carl G., Baron von, 39
Hunt, Dr. Roger, 198
Husson, Bernard, 269
Hutin, Dr. Serge, 37, 111, 144, 270, 283, 295f.
- Ihne Temple*, the, 181
Inner Light, the Fraternity (Society) of the, 142, 185ff., 238
Innes, Michael, 270
Iochai, Rabbi Shimeon ben, 98
Irwin, Francis G., 120
Isis, the Rites of, 86, 88
Isis-Urania Temple, the:
1. 33, 52, 84, 134ff., 146, 149, 152, 157f., 164, 166, 173, 215, 244ff.
2. 45, 90, 106, 149, 170, 175, 179, 190ff., 232ff.
- Jackson Davis, Andrew, 289
James IV of Scotland, King, 112f., 273
James, M. R., 224
Jastrzebski, Dr. Edward Bogdan (Edwards), 137
Johnson, Charles, 173, 256
Jones, George Cecil, 90, 92, 118, 163ff., 213, 250
Jones, George Stansfeld, 250
Jones, Rev. Ivor, 221
Jones-Machen, Arthur Llewellyn (Arthur Machen), 200, 210f., 221ff., 230, 234, 238, 250, 288ff., 298
Jonson, Ben, 236
- Kelley, Edward, 254f., 262, 277
Kellner, Karl, 294
Kelly, Rev. F. F., 163
Kelly, Sir Gerald F., 90, 112, 163f., 234
Kelly, Lady, 234
Kelly, Rose (Mrs. Aleister Crowley), 110, 163, 213f.
Kinealy, Dr. Edward V., 122
King, Francis X., 58, 61, 134, 172, 188, 191, 253, 261, 276
Kingsford, Dr. Anna B., 76f., 93, 119, 168, 170f., 173, 195
Kingsley, Charles, 62
Kipling, Rudyard, 224
Kirchweiger, Joseph, 273
Knights of St. Francis of Wycome, the, 124
Kropotkin, Prince, 127
- Lankiewicz, Robert, 270
Lathbury, G. P. (Miss), 29
Leadbeater, C. W., 151
Lee, Rev. Arthur H. E., 140
le Fanu, Sheridan, 224
Legros, Prof. Alphonse, 49
Lerinef, Van, 279
Lewis, C. S., 234
Licht, Liebe und Leben Temple, the, 133f., 190
Little, Robert W., 120
Locke, Audrey, 219ff
Lockwood, Mrs., 139
Lovecraft, Howard P., 224
Loveday (Frederick C., 'Raoul'?), 142, 184f., 213
Lully, Raymond, 271
- Macaulay, Rose, 237
MacDonald, George, 151
MacGregor, Ian, 110
MacGregor, Rob Roy, 43
Mackenzie, Kenneth R. H., 38, 52, 134, 254
Mackenzie, Millicent, 192
MacPherson, James, 96f.
Maerth, Oscar, 278
Maier, Michael, 282

- Maithila, Shri Swami Swayam Prakashananda, 295
 Maitland, Edward, 76, 168, 170f.
 Mallarmé, Stéphane, 60
 Mallock, R. H., 29ff.
 Martin, John, 62
 Masefield, John, 144
 Massey, Gerald, 122
 Massey, Mrs. G. (Rosina), 122
 Masson, André, 41
 Master Jesus, the Guild of the, 186
 Mathers, Samuel, 67
 Mathers, Samuel Liddell (MacGregor Mathers), 17, 20, 32, 35, 37, 39ff., 50ff., 118, 125, 136ff., end of book
 Mathers, Mrs. S. L. MacGregor (Moina Bergson), 20, 32, 37ff., 49f., 76, 80ff., 90, 92f., 103, 105f., 108, 136ff., 148, 160, 164, 167, 175, 184, 190ff.—end of book
 Mathers, William, 67
 Mathers, William M., 64
 Mathers, Mrs. W. M. (Mary Ann Collins), 64
 Maugham, William Somerset, 215
 Maughan, Dr. Thomas, 120, 198
 Mead, George R. S., 16, 24, 118, 173
 Merlin Lodge, the, 193, 197, 199, 232, 245
 Meyer, Kuno, 106
 Meyrink, Gustav, 258, 271
 Michaud, J., 142
 Middleton, Lucy, 136
 Millar, H. R., 229
 Millet, 62
 Mistral, 62
 Molony, Helena, 157
 Mommsen, 62
 Mondcivitan Republic, the, 194
 Monro, John, 194f.
 Moore, Hubert Stuart, 229
 Moore, Virginia, 61, 220
 Morgenstern, Christian, 134
 Morris, William, 127, 153
 Myers, Frederic, 168
 New Life, Fellowship of the, 220
 New Life, Society of the, 220
 Nicol, Maurice, 238
 Nisbet, Robert B., 138
 Nisbet, Mrs. R. B., 138
 Norton, Thomas, 277, 282
 Nuada Temple, the, 202, 246
 O'Callaghan, John B., 120, 125
 O'Donnell, Elliott, 289
 O'Grady, Standish, 106, 159
 O'Leary, John, 83
 Offor (Miss), 50
 Oken, Laurenz, 22
 Olcott, Col. Henry S., 168
 Oliphant, Laurence, 291
Ordo Templi Orientis, the, 29, 238
 Ormonde, Duchess of (Honorina Butler), 50
Osiris Temple, the, 136f., 170
 Ouspenski, P. D., 25, 238
 Paget, Dorothy, 153
 Paget, Henry, 153
 Paget, Mrs. H. (Henrietta Farr), 153
 Paracelsus, Theophrastus B., 104, 280, 283
 Patmore, Coventry, 62
 Paul, Nancy M., 50
 Pauwels, Louis, 144, 224
 Peck, William, 150
 Pernety, Dom A. J., 280
 Pius IX, Pope (*Pio Nono*), 62
 Pollexfen, George, 172
 Prasad, Ram, 248, 260
 Psychical Research, the Society for, 168f.
 Purser, Sarah, 157
 Rakoczi, the Master, 186
 Rand, Helen (Winifred?), 58, 136, 203, 232, 290
 Ravenscroft, Trevor, 88
 Rawson, Philip S., 287
 Redway, George, 98
 Regardie, Dr. Francis I., 36, 61, 99, 105, 128f., 193f., 255, 259, 264, 266
 Reid, George W. MacGregor, 122, 124f., 128f., 146

- Reid, Dr. Robert A. F. MacGregor, 52, 117f., 122, 202
 Relly, James, 125
 Reuss, Theodor, 204, 213, 295
 Riemann, Georg F. B., 62, 258
 Rilke, Rainer-Maria, 268
 Rimbaud, Arthur, 62
 Ripley, Sir George, 271
 Robertson, Olivia Manning, 156
 Robinson, Lennox, 161
 Rosenkreutz, Father Christian, 35, 120, 216, 243, 262
 Rosenroth, Knorr von, 73
 Roseveare, Canon, 197
 Rosher, Charles, 84, 118, 124f., 129, 146
 Rosicrucians, the, 20, 69, 131, 191, 202
 Rossetti, Christina, 62
 Rossetti, Dante G., 49, 62, 166
 Rossetti, Gabriel, 62
 Rosy Cross, the Fellowship of the, 201
 Rugg-Gunn, A., 203
 Ruhe, Algot, 50
 Ruskin, John, 49
 Russell, George W. ('AE'), 119, 136
 Russell, Peter, 235
 Sacred Word, the Hermetic Order of the (Light and of the Darkness), 197
 St. Raphael, the Guild of, 197
Salvator Mundi Temple, the, 202
 Sampson, Harry, 127
 Sayers, Dorothy L., 237
 Secret College in London, the, 196
 Sen, Bhima Pratap, 295
 Sewell, Fr. Brocard, 145
 Seymour, Col. C. R. F., 186
 Schonfield, Dr. Hugh J., 16, 194
 Scrutton, Mr. Justice, 92
 Shakespeare, Olivia, 153, 161
 Sharp, William ('Fiona Macleod'), 84, 92, 97, 118, 140, 166ff.
 Sharp, Mrs. W. (Elizabeth), 166
 Shaw, George B., 152, 161, 192, 223
 Shaw, Mrs. G. B. (Charlotte), 16, 192
 Shirley, the Hon. Ralph, 220
 Shumway, Ninette (Fraux), 214
 Sigerson, E., 100
 Simpson, Alice, 90
 Simpson, Elaine, 90, 290
 Sinnett, Alfred P., 152, 168f.
 Sinnett, Mrs. A. P. (Patience), 168
 Sion, Llewellyn, 120
Smaragdum Thalasses Temple, the, 192, 217, 245
 Smith, G. W., 117, 125
 Sobieski-Stuart, the brothers, 77f.
Societas Rosicruciana in Anglia, the, 70, 75, 83, 88, 93, 120, 131, 170f., 243, 245
 Solomon, King, 29n, 108
 Spare, Austin O., 205, 222
 Spengler, Oswald, 287, 296
 Sprengel (Fraulein), 75, 132, 170, 190
Stella Matutina, the Order of the, 32, 138, 142, 150, 170, 173, 175, 190ff., 195ff., 215ff., 228ff., 268
 Steiner, Rudolph, 197, 199, 216, 232
 Stockham, Alice B., 292
 Stoddart, Christina M., 134, 201
 Stoddart, Walter MacGregor, 78
 Stoker, Bram, 144
 Stukeley, Dr. William, 122
 Symons, Arthur, 225
 Symonds, John, 44, 191
 Taylor, Bayard, 36
 Taylor, Henry, 61, 127
Themis Temple, the, 181
 Theocratic Unity, the Order of, 179
 Theosophical Society, the, 118f., 124, 134, 136, 155, 157, 173, 185f., 197, 247, 254
 Thoreau, Henry D., 62
Thoth-Hermes Temple, the, 99, 139, 181
 Thyssen, Dr. (Thiesen, Tilson), 134
 Todhunter, Dr. John, facing p. 129, 153
 Toland, John, 122f.
 Tolendal, Lally, 110
 Tolkien, J. R. R., 234
 Tolstoy, Leo, 60
 Toulet, Paul-Jean, 222
 Tranchell Hayes, Mrs. Maiya (Mrs. Curtis Webb), 138, 142, 150, 217, 245, 271
 Trismosin, Salomon, 104, 272

- Trithemius, Abbot Johann, 75
 Trueman, Thomas, 140
 Tucker, Thomas T., 228f.
 Turner, Robert, 276

 Underhill, Evelyn (Mrs. H. Stuart Moore), 140, 200, 203f., 229ff., 235, 238

 Vadim, Roger, 224
 Valentine, Basil, 277, 282
 Valiente, Doreen, 39
 Varian, Susan, 157
 Vaughan, Rev. Thomas, 224, 277, 284
 Verlaine, Paul, 16
 'Vincey, Leo' (Aleister Crowley), 92
Vrehappada Temple, the, 269

 Waite, Arthur E., 61, 99, 129, 136, 140, 170f., 193, 199ff., 210, 216, 222, 226f., 230ff., 238, 250f., 259, 288ff.
 Waite, Mrs. A. E. (Ada Lakeman), 203, 231
 Waite, Mrs. A. E. (Mary B. Schofield), 203, 231
 Waite (Miss), 203
 Wallis Budge, Sir E. A., 140, 229, 245
 Waters, Ada, 84, 90
 Watkins, John M., 98, 100
 Watts, G. F., 20, 42
 Webb, James, 228
 Webber Smith, Col. James, 90, 143, 193
 Weir, Mrs. Evan, 19ff., 28, 32, 40, 44, 46, 50, 59, 80, 105f., 174
 Weiser, Samuel, 99
 Wellesley-Colley, Gabrielle, 57

 Wells, Herbert G., 192
 Westcott, Dr. William Wynn, 22, 36f., 69f., 73, 75f., 81, 89f., 98f., 104, 118, 120, 129, 132, 134, 140, 143, 154, 169ff., 190, 216, 226f., 246f., 253f., 272, 291, 294
 Wheatley, Denis, 193
 Whitting, C. J., 69
 Whitty, Michael, 139
 Wilde, Oscar, 293
 Williams, Charles W. S., 200, 203f., 230, 233ff., 238
 Wilson, F. A. C., 108
 Winyard, Anthony C. (Tony), 141f.
 Woodford, Rev. A. F. A., 74f., 172
 Woodforde, Louisa, 57
 Woodman, Dr. William R., 70, 75, 119, 129, 171f., 176, 190, 247
 Worthington (Miss), 16, 24

 Yates, Dr. Frances, 35
 Yeats, John B., 172
 Yeats, William B., 16f., 33, 35, 38, 41f., 52, 55, 61, 68, 71, 73, 75f., 80ff., 84f., 88, 93f., 100, 106, 108f., 114, 119, 123, 136, 138, 140, 143ff., 152ff., 161, 164, 167, 169, 172ff., 192, 195, 216, 219f., 238, 248, 261, 264, 266, 268, 275, 288, 296, 298
 Yeats, Mrs. W. B. (Georgie Hyde-Lees), 81f., 173, 175
 Young, Ella, 157
 Yorke, Gerald, 29, 105, 139, 288

 Zata, Elman, 35
 Zos Kia Cultus, the, 205